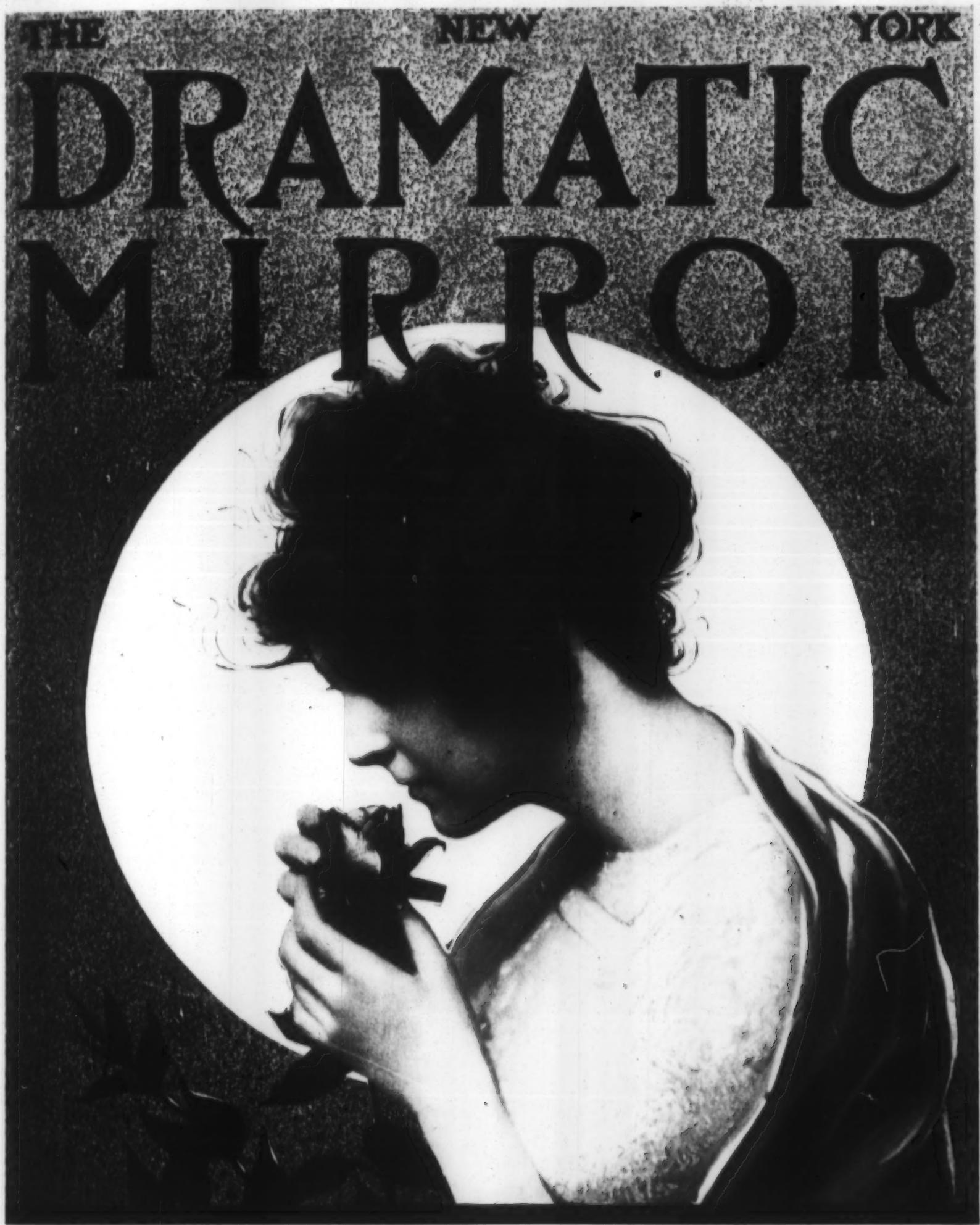


Haddon Chambers Welcomes American Plays in England

JANUARY 3, 1912

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THE NEW YORK
DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1878



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The Defunct New Theatre

ALTHOUGH wiseacres now assert that they "knew it all along," the final announcement that the New Theatre is abandoned makes even them feel like donning crepe for the sad occasion. Whatever mistakes in judgment and errors in execution have done towards hastening the melancholy end of the experiment, nobody can deny the splendor of the original idea or the glory of the lost cause. A defeated ideal deserves the noblest requiem that can be written.

Faults and defects of the undertaking have been unsparingly pointed out by everybody who ever heard of the New Theatre. The building was too large; a compromise between a theatre and an opera house. It was burdened with wealth that made it a prey to rapacity. Its avowed policy was broken to invite various stars to shine upon its stage in a vain effort to attract the multitude. It was a "millionaire playhouse" endowed with gold and not with brains, and uncongenial to the fustian populace. It produced no new plays of importance. All these missiles and more have been generously hurled upon the heads of the directors, who have not troubled to retort.

On the other hand, it has not been said so frequently as it might have been, that during two brief years, the New Theatre gave to New York a series of productions unrivaled in sumptuousness, almost unerring in taste, and comparable—on the whole—to the acting in any other institutions in the city. It had formal dignity—perhaps too much for its own good—and if it set its ambitions too high, failure does not cast discredit upon them. Had WINTHROP AMES been given a free hand, he might have worked out the salvation of the organization; but salvation as the Board of Directors saw it, was not to be obtained by the paths they prescribed. Now, Mr. AMES is about to put into operation a much less pretentious theatre under his own control, which shall embody many of the principles for which the New Theatre stood.

The New Theatre had its successes, and they were successes of the kind that one would most wish to see in such a theatre. Three poetical dramas, one of them by an American author, rejoiced in the unanimous commendation of press and public and played night after night to appreciative audiences. When it comes to chatter about what the New Theatre has accomplished for dramatic literature, where are you going to match the record of Sister Beatrice, The Bluebird, and The Piper for one theatre? They have been called spectacular. They were spectacular. They were also a great deal more—elevated in conception, idealistic in theme, polished in diction, and delightful in execution. Anybody unsatisfied by them must be insatiably temperamental.

Don and The Nigger, whimsical comedy and stark melodrama, both effective in their opposite ways, were built on solid foundations, no matter how disagreeable The Nigger may be. That they do not imperil SHAKESPEARE's laurels is no reason for aspersions; we have somehow lost the knack of writing ELIZABETHAN classics. The New Theatre, however, revived some of those classics, and always in an adequate fashion, though not so excellently as it revived The School for Scandal.

The stars chosen to appear during the second year were most ineptly selected, even if one grants that they should have been selected at all. They did nothing that regular members of the New Theatre company could not have done as well or better. Moreover, they were intrusions quite out of harmony with the institution. Who would want to see some of the players from Bunty Pulls the Strings enrolled for a few performances?

ances with the Irish Players? The incongruity of inviting the stars that were so honored, to play at the New Theatre was scarcely less absurd, while its own talent was lying idle. The company had abundant talent, as the finished performance of The Thunderbolt testified.

From first to last, the Directors were looking for financial returns. The finances did not return. That the champions have consequently withdrawn to let art fight its own battle, is their own affair, and does not admit criticism. The vague rumor that one of them who was most heartily interested in the concern, still plans to repeat the experiment alone, is the only hope left from the magnificent crash. Whether he ever starches his courage enough to support his convictions, it is well to remember that the New Theatre has at least shown us how a great many things ought to be done, even if it has not reared a brood of SHAKESPEARES and SHERIDANS to add glory to our stage. For this memory, let us be grateful.

Logic and Chance

FUNDAMENTALLY, melodrama differs from other brands of stage craft by being constructed according to chance instead of according to inevitable results. There is nothing reprehensible about it, because life is full of chances. Dramatically, chance is a useful principle, because it permits sudden surprises and sharp contrasts. A climax carefully prepared and logically led up to, must depend upon cumulative power at the peril of becoming monotonous, where chance may lightly twist the plot toward the four points of the compass in as many minutes.

Better examples of the two methods than Kismet and The Garden of Allah could not have been made to order. If HAJJ had not stolen, if the WAZIR had not decided to use him for a tool, if the CALIPH had shown as little interest in necromancy as in dancing, if HAJJ had not had strength to break his chains, and if a hundred other things, the plot would have gone all astray. That is chance raised to the *Nth* power. In the Garden of Allah, however, a character like BORIS ANDROVSKY's could have developed in no other way. His return to the monastery was necessitated by the major premise; otherwise he would have contradicted himself. Boris is a triumph of logic. The two productions may be rivals spectacularly, but as literary models, they stand at opposite poles.

Comedy almost inherently depends upon chance; it certainly does, so far as the comedy is derived from situations. Unexpected change is the very breath of comedy. On the other hand, a play that expects to furnish a serious commentary upon life, must as inevitably be grounded on logical development. Should the author neglect it, the audience will say: "It happened so this time, but that doesn't prove anything." When a man simply wishes to be superficially amused, he needs a play built on chance; when he wishes to be mentally stimulated, he can tolerate nothing but a logical plot.

Melodrama, consequently, has its proper place in this mundane scheme. It relieves the monotony of intellectual exercise. A man does not want to eat the same dessert every evening. There is no reason why he should wish to set his cerebral apparatus in motion every time he enters the theatre, just as there is no excuse for his wishing never to think a little. A jaded appetite results from either excess. People who cultivate a taste for mental excitement usually assert that its effects are much more substantial than the enjoyment derived from simply watching a performance or of listening to it. On their discriminating judgment, we consequently assign to melodrama a less lofty rank in the dramatic catalogue, because of its intrinsic qualities.



THE USHER

YOUTHFUL playwrights and older commentators on matters theatrical throughout the country are bestirring themselves over a remark attributed to Minnie Maddern Fiske in accounts of the recent dinner, given in her honor by the American Dramatists' Association. According to one or two enterprising reporters, Mrs. Fiske took the responsibility of recommending the neglect of technique in playwriting. Consequently, amateur pens have set to work with fresh impetus on the great American drama, and horrified critics who still revere the classics have spilt a deal of ink in protest.

What Mrs. Fiske really said, through J. I. C. Clark, who spoke for her, was that the first play by a young author is apt to be his best for several years, because he writes under the compulsion of his own genius and does not stop to cut his cloth to fit various special conditions.

Agitated minds may rest easily; Mrs. Fiske—of all persons on earth—is not advocating the cultivation of formless sentimentality or of unkempt genius.

In the January *Munsey*, E. H. Sothern speaks of his early training in Shakespeare. He says, in part: "I recall that when a boy with my father, in London, I one day picked up at an old book-shop a paper covered volume which bore an unusual cover design. In the centre was a huge kettle, under which was a roaring fire. Emerging from the kettle were Shakespeare's head and shoulders. Above this design was Shakespeare's name, and the bulging side of the kettle bore the words 'boiled down.' In short, 'Shakespeare Boiled Down' was a little book containing brief summaries of the plays. An earlier owner of the volume—evidently an enthusiastic Baconian—had run his pen through the first and last of the three words, making the title read, 'Boiled Bacon.'

"Taking the book home, I handed it to my father, and asked for his opinion.

"It is nonsense, Ned—ali nonsense. It is utterly impossible, had Bacon written the plays, that the secret would not have leaked out. For example, Bacon had a wife, and her a faithless one. Take every line that has come down to us from the days of Shakespeare, and you can't lay your finger on a word or phrase that can be twisted, pinched or tortured into the faintest suggestion that Bacon was the author of the plays which are credited to Shakespeare. That the real authorship could have been kept a secret would be a greater mystery—more inexplicable—than the Sphinx."

George Middleton makes a point of interest by taking exception to certain remarks of THE MIRROR in the review of his recent book, "Embers." "I'm somewhat at a loss to discover all the things you say I believe in, for frankly, I thought that any reviewer of plays might appreciate that the characters were

talking for themselves, and in no way represented their author's views of life save, perhaps, in mood. I was in truth trying to show the very thing you blame me for showing—that analysis does destroy passion. The people did balance themselves on nice feelings—as I'm told some people do. Further, I'm not sure that conjugal relationship after extinction of love ever occurs—and I certainly see no advocacy of my own for an inevitable divorce. Some of the people I happened to be writing about did—that's all. Why blame me for them? My only point is that reviewers don't allow the author to choose a theme he likes, which they may happen to dislike, and they are frequently blinded to verity of treatment by this dislike. A novelist is bound to expose himself by his comments. In a play only the characters speak, and I absolve myself from philosophy which mine may have had."

On his arrival in Liverpool, Harry Lauder told the *Courier* of that city what he thought of America and Americans. After describing his midnight dash from the dock to the theatre to meet the enormous audience waiting for him, Mr. Lauder said that American audiences are more attentive than the English, and less given to vociferous disapproval. During his seven weeks here, the Scotch comedian sang in sixty-two cities, and as he avers: "Generally I've been doing two cities a night, traveling from one show to another, sometimes 100 miles, always on a special train of my own." Even conservatives will admit that 100 miles between two "shows" on the same night is striking quite a pace.

Mr. Lauder prefers American managers, because they did not have such a hold on him. To escape from his English contract, which would have remunerated him at the rate of £120 per week, he had to forfeit £200 per week. Even at that he made money, for his American salary was £550 per week. The only thing that disturbs Mr. Lauder is that he could not save more for himself.

So, he is planning to visit the United States again in December, 1913, on his trip around the world.

A Baltimore lawyer writes feelingly to express his distaste for a certain element in plays that sometimes passes for wit. He says: "I protest against any form of profanity on the stage; I mean taking the name of God in vain. I write as a representative of the millions who are trying to keep the Ten Commandments, and yet favor the stage as a rational and, perhaps, essential form of amusement, and because in a good number of plays which I have heard recently objection could be raised along this line. It raises a feeling of shock and resentment in me, similar in kind to what you might feel if one of the characters were to speak lightly or slightly of your mother or other valued friend. A stage theft

breaks no law—is no theft. Stage profanity breaks God's law and should be omitted when holding the mirror up to nature. If it could be cut out by playwrights it would be appreciated by the many who care and not be missed by the many who don't care."

The second sale of the famous Robert Hoe library begins at the Auderson auction rooms on Jan. 8, to continue for a fortnight. This comprises another quarter of the library, and includes an interesting variety of items. Among them are Queen Elizabeth's Prayer Book; a first edition of "Paradise Lost"; second, third and fourth folios of Merchant of Venice and "Venus and Adonis"; five editions of "The Compleat Angler"; "The Fairie Queen," 1595-96; a Caxton printing of "Canterbury Tales," 1477-78; Froissart's "Chroniques," and numerous other samples of illuminated manuscripts, incunabula, historical bindings, early English literature, Americana, French illustrated books, eighteenth century English authors, autographs and manuscripts. The sale last Winter, it may be remembered, netted \$907,363.50.

Enemies of the billboard will rise up to bless Henry B. Harris, who has signed the statement that the day of billboard advertising is passing. Of course, Mr. Brady arrives at this conviction by commercial rather than artistic argumentation, but his opinion is welcome, no matter how it happened. "It is almost impossible to get a startling effect with lithograph stands, as the poster artists have run dry on ideas. The billboard display for an attraction no longer catches the eye, because one piece of lithograph paper looks just the same as another to those who are not looking for the one advertising your attraction." The manager goes on to say that for advertising, "there is no better medium than printer's ink. Managers are foolish in cutting down expenses by trimming their advertising appropriation. Liberality in buying space is the best investment that I know of in promoting interest in your attraction." This sounds almost as if Mr. Brady had been observing the Jersey commuters in their habitat, the trains, and had seen them submerged in voluminous sheets from the metropolitan press which quite obscure the redundant glories of the billboards lining the tracks.

Hubert Henry Davies, who wrote the comedy, *A Single Man*, in which John Drew is appearing this season, got his first start as a playwright nine years ago by deliberately writing to suit the acting measure of any one of the several well-known English actresses at that time without a play or even a part in some other actress's play. Nearly every other playwright was fashioning his plays with a single eye to a love story concerned only with young people, leaving some of England's best acting ability idle because it was no longer young.



White, N. Y.

Rose Stahl

Frederick Truesdell

J. Harry Benrimo

FROM ACT II, IN MAGGIE PEPPER, AT THE HARRIS THEATRE



HADDON CHAMBERS

AMERICAN PLAYS IN ENGLAND

WHEN Haddon Chambers came to this country to superintend the production of his successful English play, *Passers-By*, our Labor Day celebration gave him one of his first impressions of the United States. In speaking of it before returning to London, he remarked: "I left London to escape the Coronation crowds, but I found the festival spirit almost as rampant in New York. The sight of the thousands of paraders, each with the Stars and Stripes firmly clasped in his right hand, brought home to me the impression that the United States is an amazing human machine in its ability to digest—as it will in a few years—this orderly crowd of stalwart working men, all of whom, as I passed through the ranks, spoke the Italian language."

"As I stood on the edge of the pavement the kindness of the police gave me the curious sensation that I was back in London, but in the middle of the street with the mellifluous accents of the celebrants about me, I felt that I must be paying another visit to Italy."

"Another thing I have noticed is the rather general idea concerning the unreadiness of London to applaud American playwrights. I gather from one or two things that I have heard here and that I have read in cables from London, the impression exists that American plays are unwelcome in London. This is absolutely erroneous, as any American who has lived in England and has taken an interest in the theatre will be able to testify. American plays in London, as a rule, get a heartier first night reception and a more generous press the next day than the native plays, because America and Americans are extremely popular there. The same feeling extends even to the matter of sports, as you will find at the National Sporting Club."

"I recall the case of a play which received a remarkably enthusiastic premiere and a good press on the following day, and in regard to which, when it failed ultimately to attract the large public, the papers actually bullied the public. *Paid in Full* was lost upon the British public, however, because the casual theatregoers understood neither the atmosphere nor the vernacular.

"I produced here a play of which I am still very fond—*Sir Anthony*—a study of lower middle class life in a distant suburb of London. It was likewise written in the vernacular; people in it talked as people talk in suburban omnibuses—a lingo strange to New York. The play had a splendid first night and a good morning press, but New York did not come to see it, because New York did not understand its language."

"*Passers-By* is played in New York exactly as written for London. It presents no difficulties to an English-speaking man, whatever his nation. I intended there should be no difficulties, although I did not consciously write the drama for Americans. For instance, the cabman, who may be an unfamiliar character, speaks only to a gentleman or to a child and consequently chooses words suited to their comprehension. If the scene had been laid in a cab-shelter frequented only by men of the same class, their florid eloquence and lurid metaphor might have required interpretative footnotes. Such a necessity is obviated by their position in the play."

"The setting for *Passers-By* is, as far as possible, a duplicate of that in London, upon which I had spent a great deal of pains to make the room conform to my idea of Peter Waverton's apartment. Except in the pictures on the walls, this setting is quite as good as the one in London. There I had the good fortune to be able to borrow from a friend, who was having his house done over and who lacked wall space for numerous canvases of genuine taste and value, whatever I wanted to use. Accordingly, Peter's British apartment is decorated with pictures that I could never match over here, where I simply had to get from different shops the things that look all right. Some of the furniture—such as the table where Samuel



White, N. Y.

HADDON CHAMBERS

Burns has supper, and the desk—was built in this city at my direction. These preparations cost me three weeks of incessant labor in August, but the result has justified the outlay.

"A writer has to learn never to accept a thing simply because it will do. Nothing ought to do except the right thing. That has impressed me in my visits to the theatre here. I have attended many more plays than is my custom in London, because the American stage seems to me to offer a much wider field. The electric plants and mechanical equipments in New York theatres are quite up to date, and, on the whole, better than those in London, but the producers do not avail themselves of their opportunities. Aside from individual work of unimpeachable merit, the level of excellence might be improved.

"For example, it may be taken as an axiom of lighting that no naked stage lights should ever be seen by the audience, wherever placed. Yet it is not always remembered. At a first-class theatre in a great neighboring city, where I recently occupied the second box from the stage in the first tier, the entire row of footlights was exposed to me and spoiled my enjoyment for the evening. That is the sort of thing that should be remedied.

"Doubtless one cause for the deficiencies is the rush and hurry by which we are surrounded in our daily life. We demand that a thing be accomplished as soon as it is thought of; we cannot wait for a production to be matured fully before it is presented for inspection. Consequently a perfected drama becomes the exception instead of the rule. Every detail of staging and action suffers from the policy of haste.

"Another condition that militates against the perfection of dramatic art is the unfortunate prejudice that still exists against the theatre. It surely is as unreasonable a prejudice as would be one directed against the pursuit of any other form of art—painting, for instance, or sculpture. Puritanism is weaker, perhaps, but prejudice, that it engendered, is not.

There is no noticeable change in that respect from the days when Puritanism was rampant.

"In England most of our plays deal with what we call the upper classes. The stage calls for manners and distinction just as loudly as it ever did—not for the grand manners of Sheridan's spacious days, but the modern variety which is composed of repose, reserve, and a fine self-control—and too often calls in vain. Superficially at least the average Frenchman has better manners than the Anglo-Saxon. If he removes his hat in salutation he does it with a graceful bow instead of a stiff jerk. Each individual has at least a little of the national suavity which lends itself naturally to grace and distinction on the stage.

"The facility which is the inheritance of the Frenchman has to be acquired by the Englishman or the American, and I maintain it can only be acquired in youth. And remember this, the French are interested in acting, the English and Americans in the actor.

"If we had schools of acting—not mere commercial enterprises, but schools where acting was taught as an art, with a view to raising it to real professional dignity, such as the schools of law and medicine help to give—I think it would do away very greatly with the condition which I have been discussing.

"Acting is an honorable calling, the prizes it has to offer are great, and there should be as serious a preparation for it as for any other profession of which those things are true. It should not be the only one where the preparation is haphazard and accidental.

"It is almost more important in America than anywhere else, the theatre plays so large a part in the life of this country. It is a hugely important factor here, and the better, more artistic, more elevated the theatre is the better for the development of the national life.

"One occasionally sees a fine all-around performance both here and in England, although perhaps one is not often thrilled by an exceptionally brilliant histrionic flight. We mustn't complain because we have no geniuses. We can't have a Renaissance every day. The great artist just appears, no one knows why. Doubtless heredity and environment are largely accountable for it, but whatever the reason, all we can do is to wait for our geniuses and be glad when they come."

CARL HOSCHNA.

Carl Hoschna, composer of *Prince Humung*, *Three Twins*, *Bright Eyes*, *Katy Did*, *Madame Sherry*, *Belle of the West*, *Dr. De Luxe*, *The Wall Street Girl*, and other musical comedies, died in his New York home on Dec. 23. Until recently, when contracts for these plays necessitated his resignation, he was employed by the Whitmark Music Publishing Company, with whom he had worked for fourteen years.

Mr. Hoschna was born in Austria on Aug. 16, 1876, and later served as musician in the Austrian army. At the age of twenty-one he came to America.

Interment took place at Greenwood Cemetery. The composer is survived by a widow and their two daughters, Frances and Annie Yama.

MAXINE ELLIOTT, SOCIETY AMATEUR.

Maxine Elliott has announced from her apartment in the Ritz Hotel, London, where she is living this winter, that she has definitely abandoned the professional stage, but she further adds that from time to time she will appear in amateur performances given by the social set. She has taken part in the Christmas festivities at Belvoir Castle, as the guest of the Duke and Duchess of Sutherland. Next spring, before taking up her residence at Harrow, she expects to visit America, where Mrs. Sam Newhouse will be her hostess.



PLAYS OF THE WEEK



NEW YORK.

Astor.—THE RED WIDOW. Clever dialogue and mediocre music.
Bijou.—THE STRANGER. Commonplace sentiment.
Belasco.—DAVID WARFIELD IN THE RETURN OF PETER GRIM. Very popular spiritualism.
Broadway.—THE WEDDING TRIP. Well orchestrated conventional musical comedy.
Casino.—PEGGY. English musical comedy still hanging on.
Century.—THE GARDEN OF ALLAH. Beautiful spectacle of Sahara.
Cohan.—GEORGE M. COHAN IN THE LITTLE MILLIONAIRE. Typical Cohan "show."
Comedy.—BUNTY PULLS THE STRINGS. Splendid Scotch comedy.
Criterion.—JAMES K. HACKETT IN THE GRAIN OF DUST. See below.
Daly's.—MARGARET ILLINGTON IN KINDLING. Interesting drama of slums.
Empire.—ETHEL BARRYMORE IN THE WITNESS FOR THE DEFENSE. Entertaining narrative with excellent acting.
Fulton.—WILLIAM COLLIER IN TAKE MY ADVICE. Regulation Collier comedy.
Gaetly.—ELSIE FERGUSON IN THE FIRST LADY OF THE LAND. Historical setting for popular star.
Garrick.—WILLIAM H. CRANE IN THE SENATOR KEEPS HOUSE. Old favorite in indifferent comedy.
Globe.—GEORGIA CAINE IN THE THREE ROSES. Clever specialties and good comedians.

WALDORF-ASTORIA—VICTORIA AMORIS.

Poetic drama in one act by Frank Harold. Music by Courtlandt Palmer. Produced Dec. 19.

The Poet	William Raymond
The Muse	Katherine Kaelred
Youth	Grace Elliston
Love	Ruth Vivian
Death	Grace Reals
Time	Pedro de Cordoba

At the Macdowell Club Festival at the Waldorf-Astoria on Dec. 19 a new drama by a young poet was ably acted by a good cast. The drama is short, and if it possesses any fault it is that of being a trifle diffuse for a large part of a modern audience. Victoria Amoris has many of the qualities which suit it for a form of art but that form is not pure drama.

A poet, represented in a rocky locality, is awaiting outside the portal beside which stands Death. He hears the voice of Youth; his Muse asks him what the sound is, and he answers that he hears naught but the eternal wind. The harmonies which pour through his soul he cannot understand, and nothing brings him the solution. But when Love comes to him he is resigned, and his mind is at rest. He enters through the portal of Death, and his voice is heard in the distance:

Merged in this wondrous twilight of my doom,
I see those bowers dreamed of long ago.
And waving trees, with bright forms pacing slow,
And far beyond, upon a throne of flowers,
Sit Love and Nature pointing on to God.

William Raymond as the poet acted with enthusiasm and gave a careful reading. The struggle of the poet was too highly evolved to seem real. Mr. Raymond's cadences are as yet not perfect, but his voice is rarely musical. Katherine Kaelred made a beautiful figure as The Muse, and her ever lovely voice never caressed the ear more enchantingly. The alto-soloist, Madame Carl Deis, was especially good.

The music was extraordinarily good, and as rendered by the Symphony Society and the Macdowell Society made one think that the drama used as a libretto with music throughout would make the work one of deeper appeal. The aloof spirituality of the theme is more suitable to expression in music than in drama, and Mr. Harold's words would make a particularly singable music drama.

The drama was followed by a pantomime indoor pageant representing episodes from the plays of Shakespeare, performed for the most part by amateurs. A Midsummer Night's Dream was given first, and the interlude episode was the one represented. The clowns performing this were especially deserving of mention, and included D. Putnam Brinley as Pyramus, George Bellows as Thisbe, who was very amusing; Randall O. Dewey as Wall, Maurice Fromkes as Moonshine, Robert Henri as Lion, and H. L. Hildebrandt as the Prologue. The ball scene from Romeo and Juliet followed; Greta Torpadie, a young woman of rare Slavic beauty, sang "Hark! Hark! the Lark," from Cymbeline. Mr. and Mrs. Thompson Seton figured in the As You Like It episode, and were succeeded by one of the forest scenes of Winter's Tale, in which Ruth Quackenbush as Perdita danced exceptionally well. Ruth St. Denis did her familiar Egyptian dance before Cleopatra, and received an ovation. The last scene from The Taming of the Shrew was followed by The Merchant of Venice, with Katherine Kaelred as Portia, Ben Greet as Shylock, Ben Ali Haggan the Doge, Arthur Forrest the Prince of Morocco, and Owen C. Johnson as Balthazar. Kurt Schindler interpreted Hamlet, and was followed by The Tempest and Macbeth. The Shakespeare Group was a fine artistic success and included Mr. and Mrs. Heinrich Meyn as Shakespeare and Lady Pembroke, and Mr. and Mrs. John Alexander as Lord and Lady

Harris.—ROSE STAHL IN MAGGIE PEPPER. Popular department store play.

Herald Square.—GRACE LA RUE IN BETSY. Clever, and fairly well done.

Hippodrome.—AROUND THE WORLD. Mammoth and effective spectacle.

Hudson.—HELEN WARE IN THE PRICE. Emotional play with a purpose.

Knickerbocker.—KISMET. Gorgeous Arabian melodrama.

Liberty.—MODEST SUZANNE. See below.

Lycée.—NAZIMOVA IN THE MARIONNETTES. Excellent acting of conventional comedy.

Lyric.—LITTLE BOY BLUE. Attractive musical comedy, with Scotch atmosphere.

Mazine Elliott's.—GRACE GEORGE IN JUST TO GET MARRIED. See below.

New Amsterdam.—BEN-HUR. Beautiful spectacle and poor acting.

New York.—KITTY GORDON IN THE ENCHANTRESS. Rather ponderous, yet meritorious.

Park.—THE QUAKER GIRL. Charming English musical comedy.

Playhouse.—BOUGHT AND PAID FOR. Strong drama and superlative comedy.

Republic.—THE WOMAN. Realistic political melodrama.

Thirty-ninth Street.—THE MILLION. Rapid French farce.

Wallack's.—GEORGE ARLISS IN DISRAELI. Interesting historical play.

Weber's.—WALTZERTRÄUM. German operetta.

Winter Garden.—Variety. Better bill than its predecessors.

Francis Bacon. The Henry V. Group was headed by the distinguished English actor, Lewis Waller. The King Lear Group and the Beef Eaters were also seen.

CRITERION—THE GRAIN OF DUST.

Drama in four acts, by Louis Evan Shipman, founded on the novel by David Graham Phillips. Produced by James K. Hackett on Jan. 1.

Frederick Norman	James K. Hackett
William Tetlow	E. M. Holland
Isaac Burroughs	Frazer Coulter
Edward Lockyer	Frank Burbeck
Clayton Fitzhugh	Vaughan Trevor
James Galloway	Charles Stedman
Timson	Fred A. Sullivan
Clerk	Daniel Jarrett, Jr.
Mrs. Clayton Fitzhugh	Olive Harper Thorne
Josephine Burroughs	Pauline Neff
Dorothy Hallowell	Izetta Jewel
Maid	Mabel Inslee

There is plenty of conflict in The Grain of Dust, and of such is the spirit of drama. But the conflict is neither particularly elevating nor interesting. Frederick Norman, the self-confident lawyer, fought his financial enemies arrogantly, and rearranged his matrimonial obligations scarcely less arbitrarily, and although it all ended to suit him, he was as much in need of castigation as those whom he chastised. A romantic hero ought to be admirable as well as virile, and Frederick Norman could not have appealed to many as a pleasant fireside companion.

Instead of breaking his engagement squarely with Josephine Burroughs, the daughter of his wealthy client, he forced her to do it when she heard the gossip concerning him and his stenographer. This may sound chivalrous, but Mr. Norman's attitude was distinctly supercilious. Then he resigned from the firm, married Dorothy Hallowell, and suffered the pangs of failure. At the last moment James Galloway opportunely employed him to down Mr. Burroughs in some vague dealings that involved the Burroughs's fortunes and the national credit, and at the same moment Dorothy left him and took to typewriting again, because she loved him true. She returned in time to beg clemency for Mr. Burroughs, although it was none too clear why she should have felt more kindly disposed toward the broken king of finance than Frederick felt.

The Grain of Dust is written for a star, without much consideration for logic of plot nor consistency of the roles. The day for such dramas is passing, fortunately for the stage. The role of the "fascinating typewriter," as the bourgeois Mrs. Fitzhugh insisted on calling the stenographer, is ridiculous in its external manifestations, and no amount of explanation through other characters could give enough of her mental processes to make it seem anything else. Then, the details of that Chicago litigation, so airily and so superficially mentioned from time to time, carried anything but conviction of their reality. The whole structure of the play is saturated in theatricality.

Much of the acting bears the impress of the same mint. Mr. Hackett, of course, is an actor of experience and power, but even his resourcefulness does not always cover up the fact that much is done more for effect than for sincerity. His big voice and his facility of manner stand him in good stead and help to make his impersonation intelligible.

He is supported by a competent cast in the main, who show good team work. The faults which pervaded their work were the same as the faults in Mr. Hackett's—an artificial strain for effect, and not infrequently a slipshod enunciation. E. M. Holland frisked in a most amazing fashion through his role, indulging in all sorts of by-play that amused the audience. Frazer Coulter, Frank Burbeck, and Charles

CHICAGO.

American.—HANKY PANKY. Lew Fields's burlesque.

Blackstone.—FRANCES STARR IN THE CASE OF BECKY. A sort of Jekyll and Hyde role.

Chicago Opera House.—MARGUERITA SILVA IN GYPSY LORE. Excellent music.

Cort.—MASTER OF THE HOUSE. New play of homely appeal.

Colonial.—CHRISTIE MACDONALD IN THE SPRING MAID. Very popular.

Garrison.—MRS. LESLIE CARTER IN TWO WOMEN. New arrival.

Grand.—POMANDER WALK. Idyllic romance.

La Salle.—LOUISIANA LOU. Serviceable plot, pleasing music, good company.

Lyric.—THE KISS WALTZ. New in Chicago.

Illinois.—LULU GLASER IN MISS DUDELSACK. New arrival.

McIlroy's.—THE ROUND-UP. Spectacular melodrama.

Olympic.—THE WOMAN. Political melodrama.

Powers.—ROBERT EDESON IN THE ARAB. Oriental romantic drama.

Princess.—VALESKA SURATT IN THE RED ROSE. Pleasing music.

Studebaker.—EXCUSE ME. Easy running, entertaining farce for tired business man.

BOSTON.

Boston.—CHARLOTTE WALKER IN THE TRAIL OF THE LONESOME PINE. Just opening.

Colonial.—THE PINK LADY. Popular and pretty.

Globe.—MUTT AND JEFF. Newspaper cartoons brought to life.

Hollis Street.—THE CONCERT. Delightful comedy of musical life.

Majestic.—MARGUERITE CLARK IN BABY MINE. Brilliant farce.

Park.—GET-RICH-QUICK WALLINGFORD. Rural comedy with glorified green goods sale.

Plymouth.—DOROTHY DONNELLY IN THE PRINCESS ZIM-ZIM. New Coney Island play.

Shubert.—WILLIAM FAVERSHAM IN THE FAUN. A modern fantasy.

Tremont.—EDDIE FOY IN OVER THE RIVER. Old comedy in new dressing.

PHILADELPHIA.

Adelphi.—THE GAMBLERS. Melodramatic play well done.

Broad.—BILLY BURKE IN THE RUNAWAY. Good exhibit of the star.

Chestnut Street Opera House.—ZIEGFELD FOLLIES OF 1911. Conglomerate variety.

Forrest.—DONALD BRIAN IN THE SIREN. Popular star, fair music.

Garrison.—ELSIE JANIS IN THE SLIM PRINCESS. Mildly entertaining.

Lyric.—EVERYWOMAN. Modern morality well staged.

Walnut.—CHAUNCEY OL'COTT IN MACUSHLA. Popular star in sentimental Irish play.

Steelman contributed three delineations of financial and legal gentlemen that were satisfactory without being much more. Vaughan Trevor did the scion of society as unobjectionably as the role permitted. Izetta Jewel presented the externals of Dorothy Hallowell, and the author gave her no chance to do more. Pauline Neff was excellent in a brief role; her first act was a completely sane handling of a disagreeable situation. Olive Harper Thorne was quite radiant, but the playwright gave her some impossibly undignified lines for a fine lady, and Miss Thorne continued the destruction of the fine lady by dropping into Broadway methods of pronunciation. Three small roles were satisfactorily played by Fred A. Sullivan, Daniel Jarrett, Jr., and Mabel Inslee. It is only fair to add that the play was cordially received by its friendly first night audience.

LIBERTY—MODEST SUZANNE.

Operetta in three acts; music by Jean Gilbert, book by Georg Okonowsky; American adaptation by Harry B. and Robert B. Smith. Produced by A. H. Woods and H. H. Fraze on Jan. 1.

Baron Dauvray	Stanley G. Forde
Baronesse Delphine Dauvray	Kathryn Osterman
Jacqueline	Florence Martin
Hubert	Laurence Wheat
Professor Charcot	Ernest Torrence
Mariette	Charlotte Leslay
Réno	Arthur Stanford
Monsieur Pomeral	John L. Kearney
Suzanne	Sallie Fisher
Rose	Harriet Burt
Tina	Corinne Uzzell
Mina	Claudia Clark
Phrynette	Millie Murray
Gustave	Lester Cornish
Alexis	Sherman Wade
Emil	Earn C. Walck
Felix	Joseph Zaino
Police Sergeant	D. Haverty
Gendarine	William Glynn

Suzanne "was what she was because she preferred to be," and most people thought she was—modest. She had won a medal for modesty. But her modesty was reversible, like her demure Quaker gray gown, which with a twist or two could be transformed into a scarlet affair of quite another effect. Also the Baron Dauvray, who had won a place in the Academy through his wonderful book on heredity, had quite a different side to him from the sober, hard-working one that his wife and most of the world knew, and his son and daughter—who, of course, inherited his proper exterior—had inherited some gay inclinations as well. All of which made it perfectly natural that the second act should take place in the Moulin Rouge, with the Baron and Suzanne renewing old associations, son and daughter taking to it like fish to their native element, and husbands who were supposed to be in the country—among them Suzanne's—turning up to confront their wives for the grand farcical finale. Of course every one was forgiven in the last act except the Baron, and as his wife never found him out he didn't need to be.

The operetta is Viennese, strongly flavored with French, but the situations it makes use of have lost the wicked tang that might have shocked our parents. French farce, with its private rooms where Monsieur Somebody dines with Madame Somebody-else, is such an old and harmless story nowadays! Only the brisk and lively way in which it was done saved it from being a bit tiresome as well. But it wasn't tiresome—it was funny.

Sallie Fisher did what is sometimes called "captivating the audience." She did it first with a demure cursing in her first song, and she kept on doing it with various other manifestations of a personality

that belongs to the kind musical stars are made of. She sang well, too. Lawrence Wheat didn't sing so well, but he made an engaging person of the son who didn't care about being a mollycoddle, and Florence Martin gave color to what might easily have been a pretty insipid part. John Kearney displayed an eccentric physique with comical results, and Stanley Ford and Arthur Stanford and Sherman Wade were all very good. Harriet Burt could have done more than she was given to—somehow her one song didn't seem to belong in a Viennese opera—but she made as much of her part as she could. The whole company kept things going as if they enjoyed it, which helps a lot toward giving an audience a good time!

The music is gay, without having any tunes that keep running in your head when you ought to be thinking of something else. Perhaps that's enough to ask even of a composer from Vienna.

MAXINE ELLIOTT'S—JUST TO GET MARRIED.

Comedy in three acts, by Cicely Hamilton. Produced by William A. Brady on Jan. 1.

Sir Theodore Graye	F. Owen Baxter
Lady Catherine Graye	Emily Fitroy
Tod Graye	Ernest Chester
Bertha Graye	Mona Morgan
Emmeline Vicary	Grace George
Adam Lankester	Lyn Harding
Mrs. Macartney	Lucille Watson
Frances Melliship	Carolyn Kenyon
A Footman	George Donald
Dobbins	John May

Just at present the American stage is blessed with four or five comedians of the first rank; among them is Grace George. In method she is surpassed in incisiveness by Mrs. Fiske, in breadth by Henrietta Crosman, in command by Ethel Barrymore; but when it comes to appealing little ways, she leaves the others behind. Miss George possesses resource, versatility, grace, sincerity, taste and spontaneity, and she exercises all this equipment in her new role in Cicely Hamilton's comedy. Emmeline Vicary needs just this sort of human treatment, for although it is billed as a caustic comedy, *Just to Get Married* is considerably more satirical.

The author, however, has undertaken to discuss a serious situation, although her feminine instinct would not permit her to let her audience descend far into despondency over the love affairs of Emmeline Vicary. The conclusion of the story was never for an instant in doubt. Emmy was destined from the beginning to be happily united to Adam Lankester, although it took two acts for her to discover that she really loved the man she had promised to wed. She originally accepted him simply because she was twenty-nine and had no worldly prospects. Not wishing to stay on with her aunt and her uncle as a poor relation, she welcomed Adam's proposal as the key to a new life, until the feeling of her injustice to him made her explain it to the man. Free once again, Emmy was amazed to find that she had grown fond of Adam: so, when they met at the station, she openly told him of her change of mind. Overjoyed at the news, Adam wrapped her in his coat and took her along to London.

In Miss George's experienced hands, Emmeline Vicary becomes an entirely attractive heroine, of whom it is impossible to believe that she should have lived twenty-nine years without a proposal. Emmy indulged frequently in tears, but even her tears could not destroy her charm; they only made her seem more feminine.

Two of the supporting cast acted up to the standard set by Miss George. Lyn Harding was cordially welcomed by the audience that saw his New York debut, and then won the welcome, particularly by his delightful first act, in which Adam finally worked himself up to the point of proposal. The only fault to find with such a hero is much the same as with Miss George's Emmy; the girl who could not fall in love with Adam must have been very much preoccupied about other matters, for in appearance and in manners he had everything in his favor.

The third of the excellent trio was Lucille Watson, who made a subsidiary and almost unnecessary role a very lively part of the picture. She obtains her best results by her entirely intelligent method of speaking her lines without any striving for effect, which gives them naturalness and ease.

Others in the cast might profitably take a leaf from Miss Watson's book, for all of them leave the impression that they are working very hard, and it is rather a strain on the audience. F. Owen Baxter's eccentric methods were funny for one act, but they grew a bit tiresome before the second ended. Emily Fitroy played all the externals of her role, but never made it particularly interesting. The two juveniles were rather distressing, but fortunately had little to do. Carolyn Kenyon also lacked ease.

The comedy is admirably staged so far as settings and costumes are concerned. Three of the roles are excellently done, and the rest at least fairly well directed. Although obviously the work of a woman, the comedy is easy and should make friends on Broadway.

IRVING PLACE—DIE FRAU GRETL.

Farce in three acts, by Bernard Buchbinder. Produced by Gustav Amberg, on Dec. 25.

Graf Bihnefeld	Otto Ottbert
Franz Brand	Hans Marlow
Margaretha	Mathilde Cottrell
Lorenz Steinfeld	Emil Berlin
Therese	Lina Haenseler
Marie	Lotte Diemer
Stefan	Eugene Richard
Gottlieb Wagner	Annie Forster
Rosa	Clementine von Pothy
Jeanette Klamm	G. von Neuendorff
Sall	Christian Rub
Johann	

A little more than thirty-five years ago Mathilde

Cottrell made her first American appearance at the Thalia Theatre, this city, playing in her mother tongue in light operas. In 1882 she essayed the English-speaking stage and has appeared almost continuously in the adopted language. Last week she made her reappearance on the German stage, presenting Bernard Buchbinder's hilarious farce, *Die Frau Gretl*, at the Irving Place Theatre. A crowded house of old friends representing both the German and American theatregoers tendered her an enthusiastic welcome.

Buchbinder's fun runs without interruption throughout the piece, and its ludicrous situations piling one upon the other kept the audience laughing riotously. The story in brief deals with the affairs of Frau Gretl and her husband, Franz Brand. The latter has strayed from his home fireside, owing to his wife's busy attention to her business. Brand pays court to a dancer, Jeanette Klamm; his wife engages herself as maid to the dancer, intercepts the intrigue and succeeds in bringing him back to her.

Madame Cottrell as Frau Gretl gave one of her finished performances and was the life of her company. Hans Marlow, until recently with the Vienna Operatic company, played the husband in true operatic fashion, but redeemed himself by his splendid rendering of the music assigned to him. Clementine von Pothy was a vivacious danseuse, while Emil Berlin was immensely funny as Lorenz Steinfeld. Good performances were also recorded by Otto Ottbert, Lotte Diemer, Hedwig Richard, and Georgine von Neuendorff.

Mella Mars wandered down from the Winter Garden to appear between the second and third acts in a number of her passion descriptive songs, and seemed to find an audience in tone with her offerings. She scored splendidly and was accorded a tremendous reception. She will be the star of a repertoire of familiar bills the current week, the one novelty being *Brigantino*, music by A. Bela Lassky.

VARIOUS HOUSES.

GRAND OPERA HOUSE.—The cast for *The Fortune Hunter* last week included Will Deming in the title-role, Curtis Benton as Henry Kellogg, Forrest Robinson in his original role of the old druggist, and Beatrice Craven, Kathryn Marshall, and Edith Luckett in the women's roles. This week Edith Taliaferro is playing *Rebecca of Sunnybrook Farm*.

HIPPODROME.—At the New Year's Eve concert Emma Eames and Emilio de Gogorza appeared with the Russian Symphony Orchestra.

HUDSON.—On Tuesday, Jan. 9, at the Hudson Theatre, Madame Simone will produce for the first time in America Maurice Donnay's celebrated drama, *The Return from Jerusalem*, in which she enjoyed a run of over four hundred performances at the Gymnase Theatre, Paris. The English version of the play was prepared by Owen Johnson. Arnold Daly is among the American players to appear in Madame Simone's support.

LIBERTY.—The Littlest Rebel closed Saturday night, and has taken to the road, where it is in great demand.

MANHATTAN OPERA HOUSE.—Lew Fields in *The Henpecks* is playing this week at Hammerstein's Opera House. The cast is almost entirely different from the original one.

METROPOLIS.—The Cecil Spooner Stock company gave a revival of *The Warrens of Virginia*, and fairly outdid itself in the way of a production. The scenery was especially good, while Rowden Hall, Howard Lang, Frank Frayne, Jr., Gertrude Maitland, Rita Scott, and Agatha Warren all did excellent work. As Agatha Warren, Miss Spooner was lovely in speech, dress and action. This week Augustus Thomas's *Arizona* is being played, and will be followed next week by *The White Sister*, Viola Allen's late success.

PROSPECT.—The Prospect Theatre Stock company last week presented the George M. Cohan musical comedy, *Forty-Five Minutes from Broadway*. Irene Timmons appeared in Fay Templeton's old part, Mary Jane Jenkins, and the others in the cast were Sue Fisher, Sylvia Starr, Margaret Lee, Harmon MacGregor, Paul McAllister, Lawrence Dunbar, Edwin Bailey, Charles Harris, Elbert Benson, and Henry Sharp. Miss Fisher scored in her two songs. This week, *The Rose of the Rancho*.

WEST END.—The all-star cast of *Pinafore* came to the West End New Year's Day from the Manhattan Opera House.

THE WEDDING TRIP COMPANY PERMANENT

The Shuberts have announced that arrangements had been completed whereby the company now appearing in Reginald De Koven's new comic opera, *The Wedding Trip*, at the Broadway Theatre might be made a permanent organization, to be known as the De Koven Opera company. The new organization will be devoted exclusively to light opera, similar to the Bostonians. Plans are now being perfected to offer special matinee of *The Tales of Hoffmann* at the Broadway Theatre during the run of *The Wedding Trip*. A revival of Mr. De Koven's early success, *Robin Hood*, is also under consideration. Lee Shubert said yesterday that it was probable that several light operas of a similar nature would be revived. The Shubert announcement is that the new organization shall include Dorothy Jardon, Christine Nielsen, Dorothy Morton, Fritzi Von Busig, Gwen Dubarry, Grace Emmons, John McCloskey, Arthur Cunningham, Edward Martindel, Charles Angelo, and Joseph Phillips. William J. Wilson will be the permanent producing stage-director and Frank Tours the musical director.

THE HACKETT-BRADY LAWSUITS.

James K. Hackett, the actor, has brought suit in the Supreme Court against William A. Brady, Incorporated, to recover for alleged profits to which, the actor says, he was entitled while playing for the defendant for five seasons, beginning in 1910. The complaint states that, besides getting a salary of \$500 a week, Hackett was to receive one-third of the net profits, but that when, at the end of the first season, he demanded his profit, it was denied him. The defendant has put in a counter claim of \$25,000 for breach of contract because Hackett refused to appear under his management, but instead produced *The Grain of Dust* himself.

LE DONNE CURIOSE AT THE OPERA.

The first performance in America of Wolf-Ferrari will take place to-night at the Metropolitan Opera House. The cast includes Madames Farrar, Alten, Fornia, and Maubourge, and Messrs. Judiowker, Scotti, Didur, Pini-Corsi, de Segurola, Murphy, Abanian, Rossi, and Bada.

THREE ARTS IN CHICAGO.

As a result of the efforts of Mrs. Fiske, Grace Griswold, and other well-known professionals, and many prominent society women and philanthropists of Chicago, the Three Arts Club has been finally organized and officers elected. The club is modeled after the Three Arts Club of New York, where women engaged in the professions of music, art and drama may find accommodations for living, and where students may find companionship among others similarly engaged. After several meetings the following officers have been elected: Right Reverend C. P. Anderson, Bishop of Chicago, Honorary President; Gwethalyn Jones, President; Mrs. Arthur Aldis and Mrs. J. Ogden Armour, Vice-Presidents; Mrs. George A. Seavers, Jr., Secretary; Charles G. Dawes, Treasurer; the Very Reverend Walter T. Sumner, Dean of the Cathedral, Chaplain. The Board of Directors consist of many distinguished residents of Chicago, including Jane Addams, Mrs. Arthur Aldis, Mrs. T. Ogden Armour, Mrs. A. Watson Armour, Mrs. A. Starr Best, Mrs. John Borden, Mrs. Joseph T. Bowen, Mrs. John A. Carpenter, Mrs. Charles A. Chapin, Mabel Dick, Mrs. Victor Elting, Mrs. W. O. Goodman, Grace Griswold, Mrs. J. Allen Haines, Mrs. James T. Hanahan, Mrs. Charles Henrotin, Harriet Houghteling, Mrs. Charles L. Hutchinson, Miss Jones, Mrs. Samuel Insull, Mrs. Louis E. Laflin, Mrs. Eben Lane, Mrs. Bryan Lathrop, Mabel Linn, Mrs. Cyrus McCormick, Mrs. Harold McCormick, Margaret Prussing, Mrs. Martin A. Ryerson, Mrs. John Williams Scott, Mrs. George A. Seavers, Jr., Katherine Winterbotham, Mrs. Ella Flagg Young.

CONTEMPORARY ANNUALS.

In celebration of the holidays, three stage weeklies have issued special numbers of very attractive appearance, *The New York Dramatic News*, *Variety*, and *The Player*. The features of these publications are colored covers of excellent taste and of unusual charm, an increase in pages, a profuse supply of pictures, and articles of interest to the particular clientele of each paper. They reflect a gratifyingly prosperous condition for each enterprise.

NEW PLAY FOR GERTRUDE ELLIOTT.

White Magic is the name of the play in which Liebler and Company will soon present Gertrude Elliott. The play was written by the late David Graham Phillips, and will be rehearsed on the road during the rest of the tour of *Rebellion*, which will close soon. Charles Waldron, Ben Johnson, and Mrs. Donald Brian have been engaged for the supporting company, and left last week, with Hugh Ford, for Albany, where Miss Elliott was playing.

GOSSIP.

Walker Whiteside, who will perform an English version of *Typhoon*, has arranged with the adapter, Emil Nyitrav, that he shall pay a royalty to Melchior Lengel, the Hungarian author of the play.

At the conclusion of San Francisco's open-air celebration on Christmas Eve one hundred thousand people joined in the singing of "Adeste Fideles." Street traffic was suspended while a musical program was given by the French opera company, now giving a winter season in the city, Jan. Kubelik, and David Bispham. The artists occupied a stand backed by a large building in the heart of the business section.

Max Reinhardt has recently made a production of the old English morality play, *Everyman*, at the Circus Schumann in Berlin. It is given as a huge arena spectacle, employing several hundred players. The German version is by Hugo von Hofmannsthal, whose adaptation of *Electra* has been seen in this country, both as play and as opera with Richard Strauss' music.

Lillian Lorraine and Josie Sadler have been engaged by Charles Dillingham for principal roles in *Over the River*, which comes to the Globe Theatre on Jan. 8, with Eddie Foy as the star.

Mr. and Mrs. Francis Wilson have announced the engagement of their daughter, Adelaide Craycroft, to Robert Bruce Wallace, Jr., of Philadelphia. The Wallace family are largely concerned in the American Shipbuilding Company, which operates on the Great Lakes. Mr. Wallace is at present ill in Port Arthur, Ont., and it was to be near him that Miss Wilson left New York recently, and her parents decided to formally announce the engagement.



Moffett, Chicago.

Charlotte Lesley Ernest Terence Corinne Uzzell John L. Kearney Sallie Fisher Stanley H. Ford Kathryn Osterman Lawrence Wheat Arthur Stanford Claudia Clarke Florence Martin

GROUP FROM MODEST SUZANNE, AT THE LIBERTY THEATRE

PERSONAL

NOWAK.—Those acquainted with Adelaide Nowak's work in past years would hardly recognize her in the role of the Egyptian sorceress in *Ben-Hur*, for she seems to have acquired a new maturity since she appeared here last season in *The Foolish Virgin*. Possibly Miss Nowak has a greater reputation on the road than on Broadway, but there is every reason to suppose that she will grow in favor in New York, for she has a personality that attracts attention as soon as she comes into a scene. She accomplishes this naturally by repose and surety, and not by any pyrotechnics. Her earlier roles in and out of New York have included *Harvest Moon*, *The Writing on the Wall*, *The Great Divide*, *The Witching Hour*, *Ivan the Terrible*, *Leah Kleschma*, *The Girl with the Green Eyes*, *An American Citizen*, *Peer Gynt*, and *There and Back*.

CLAIRE.—Inn Claire, the Quaker Girl at the Park, is the youngest leading woman in musical comedy on the American stage. She was born in Washington, D. C., Oct. 15, 1893. She began dancing at seven, and appeared in the annual May balls which society in the Capitol City gives for charity. She was educated at the Washington public schools and at Holy Cross Academy. She became a member of a stock company in her home city, playing roles like Eva in *Uncle Tom's Cabin*. In 1907 she entered vaudeville, giving an imitation of Harry Lauder and singing several songs. She appeared on the Orpheum Circuit, then in the Keith and Proctor houses and, finally, under William Morris. In 1910 her first work in musical comedy, with Richard Carle in *Jumping Jupiter*, was a big success; she went from there to the Folies Bergere, which preceded her engagement at the Park. Her winsomeness has won her a sure place in the estimation of American theatregoers.

ATWELL.—Many people on witnessing the performance of *Bought and Paid For* at the Playhouse leave the theatre with the impression that William A. Brady has a real Jap in the cast impersonating the serving man who appears in the first three acts; they believe that he has assumed the name Allen Atwell to conceal his identity. The actor, as a matter of fact, is a young American whose gift of playing foreigners is little short of marvelous. Before coming under Mr. Brady's management, Mr. Atwell appeared in vaudeville in the West in a one-act melodrama called *The Code Book*. In this he took the part of a Japanese spy, who, when apprehended, disguised himself as a Filipino and so escaped. The characterizations were so perfect that the press lauded the young man's work everywhere he went. Such acting shows a wonderful mastery of his art.

LA FOLLETTE.—Fola La Follette, who has not given up acting since her recent marriage to the playwright, George Middleton, and is now playing with Frank Reicher in *The Scarecrow*, spent the summer in Europe, where her study of the conditions of the drama in Russia, Germany and France has given her

deep conviction concerning the drama of her own country. Miss La Follette belongs to the element of the stage made up of people who have had all possible educational advantages, and has a set purpose in electing the theatre as a vocation. In her study of foreign drama she has noted the gradual disappearance of the old hackneyed form of triangle play, and the coming in of the drama which presents a section of life with some sociological feature emphasized. Miss La Follette believes that the unrest among American theatregoers manifested by the springing up of the drama leagues in the different cities indicates that America is ready for the change by which our drama will keep abreast of and have a direct bearing on the economic and political needs of society.

TALIAFERRO.—Mabel Taliaferro is back in town, after a rest of more than a year, and is soon to star under the joint management of Joseph Brooks and Klaw and Erlanger. She has the role of a young Irish girl in a new comedy called *The Penny Philanthropist*. Her rehearsals are to commence soon. Miss Taliaferro has abandoned her attempt to be called something which every one would pronounce correctly.

An adoring public always clings to the name it learns to associate with its idol when its adulation begins. So Nell is a myth, and Mabel Taliaferro, however contorted in pronunciation, is a sweet reality.

MORTON.—None sing so well in *The Wedding Trip* as Dorothy Morton in the role of Felix's mother, Celeste. Miss Morton's perfect vocalism is so rare in comic opera as to make the younger generation, which knows nothing about stage history, wonder where she came from. Her record in comic opera is a most enviable one, and her most notable opportunities came in *The Geisha*, and Miss Morton fulfilled them in her customary finished manner.

THE LOST EWE.

Gabriel Trarieux has adapted Balzac's novel, "Le Curé de Village," into a three-act drama called *La Brebis Perdue*, and it was produced at the Théâtre Français on Dec. 7, with Madame Bartet in the leading role. Veronique, the heroine, after marrying a decrepit old banker of Limoges to please her parents, found him a most unsatisfactory husband. She refused the advances of the Attorney-General de Grandeville, however, and was considered a model of propriety, although she was really planning to elope with Jean François Tascheron, a young workman whom she had long loved. To finance the elopement Jean murdered a miser and stole his money. Detected and apprehended, he refused to obtain leniency from the jury by telling his motive and was sentenced to death, although all the women of the village suspected the reason and sympathized with him. Nobody suspected Veronique, however, until Jean committed suicide in his cell, and she made a public confession. At the same time, the banker died of apoplexy, and Veronique, bereaved of husband and lover, devoted her life to charity after obtaining absolution from the village curate.

A SHUBERT FLORAL DINNER.

Andrew Freedman entertained Lee Shubert at the Hotel Knickerbocker on Dec. 17, by a dinner, the unique feature of which was the decoration of the oval table about which the forty guests were seated. In the centre was a sort of sunken garden, with little pebbled paths leading to six miniature reproductions of the entrances of as many Shubert theatres. The garden was filled with lilies of the valley.

HENRY ARTHUR JONES HERE.

Henry Arthur Jones, the English playwright, arrived last Wednesday from England on the *Olympic*. He brought the manuscripts of two plays with him, one of which is ready for production except for the choosing of a name. Others on the same boat were Charles W. Clark, an American singer, Vanni Marceaux, baritone, and Lhevinne and Backhaus, pianists, all of whom will appear in the city this winter.



ADELAIDE NOWAK



THE MATINEE GIRL

THese are their New Year resolutions as they made their vows in my hearing:

Lillian Russell: "I will accept all that happened in 1911 as lessons for my uplifting, and try to be a worthy messenger of the work begun 1912 years ago."

Susanne Westford: "I intend to learn by listening. We lose a great deal by interrupting."

Maude Odell: "I shall not make a single complaint. When conditions surrounding me are not what I should like I shall think of some one who is worse off."

William H. Crane: "I shall keep on just as I have been doing, attending to my business, respecting my business so that it will respect me."

Wilton Lackaye: "I am through playing bad plays. I shall advise my son not to be an actor."

Mabel Taliaferro: "I suppose I shall have to do as mother wishes, wear high shoes and rubbers so that I won't take cold, but I do hate high shoes and rubbers."

Julia Dean said she wouldn't make any New Year resolutions because if she did she would be sure to break them. "If I don't make them I will be more likely to keep them," she said with a firm belief in innate human contrariety. With this view Maude Odell expressed profound disagreement. "I believe in New Year resolutions, and always make and try to keep them," she said. "When our shoes begin to be worn we send them to be repaired, don't we?"

Edmund Breen's annually repeated resolution recalls John Mason's "Don't bunch your vices. Have one at a time if you like, but don't bunch 'em." Mr. Breen says: "I resolve never to drink when I'm out of a job."

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If Maude Adams had lengthened her Peter Pan query to "Do you like fairy tales?" the success of Kismet would have been the answer. We do like fairy tales sumptuously mounted, masterfully staged, poetically and powerfully acted, and produced in such tempo that there is never a halt for breath nor time



WILLIAM H. CRANE AND SON OF COLONEL THURSTON BALLARD OF LOUISVILLE, KY.

to say nor think, "It's only a play." As Hajj Otis Skinner has come into his long deserved prominence, Rita Jolivett, who plays his daughter, is an English girl of talent and a lithe blonde beauty that prompts recollections of the lamented Marie Booth Russell.

John E. Hazard's last book, which by its title, "Verse and Worse," disapproves the theory of the universal aatorial vanity, I have seen on the dressing-tables of several members of the profession since Santa Claus paid his annual visit. The stage lends encouragement to its poets. It hasn't many.

William H. Crane, had he not been chosen for the

stage, might have been a schoolmaster. "Although I haven't any, I like children" he is in the habit of saying. "I like to hear them talk and get their point of view and, when it's wrong, change it." The photograph of him reproduced on this page shows him during a morning lesson on the meanings of life amidships of an ocean liner. Much interest is being expressed in the special matinee Mr. Crane has arranged for Friday, Jan. 12, of The Fool of Fortune. Miss Morton, the author, and the star, want by this special production to test the alleged fickleness of public taste. For the play, produced at the Fifth Avenue Theatre fifteen years ago, was one of Mr. Crane's wealth-producing vehicles.

They do say without fear of successful contradiction that Eva Davenport bedewed the rails between New York and Chicago with her tears.

Her daughter's report confirms the story of the emotional downpour. "Mother left two days before Christmas, torn from the bosom of her protesting family by cruel managers. But managers will be managers." Her grandson, aged one eventful year, declined to be interviewed, but wept in sympathy.

Those anxious folk who think that stage children become little men and women through aping their elders, will have no fears on that score if they go to a Stage Children's Christmas festival. If the small actors suggest undersized men and women while taking part in the stage performance they resemble Piutes during battle when the distribution of gifts begins.

They danced around the four trees at the New York in a greedy tumult, until Willette Kershaw, a lovely feminine Santa Claus in pink mulle, looked tearful and a black eyed actor lost his temper.

"You little ruffian!" he admonished a tiny supplicant Thespian. "You've both arms full of gifts and you're back the third time. Get out of here, John D. Rockefeller."

THE MATINEE GIRL.



ARTHUR FORREST

THE STAGE BIRTHDAY CALENDAR

January 3.

ARTHUR FORREST, the well-known legitimate actor, who this season made his debut in comic opera, appearing with Kilty Gordon in *The Enchantedress*.

JOSEPHINE SHERWOOD, who used to play ingenue roles, last seen in *The Call*, early in 1910, but who is now Mrs. Shelley Vaughn Hull, and, apparently, retired from the stage.

FULLER MELLISH, the excellent English actor, this season playing Father Hervey in *Rebellion*, with Gertrude Elliott.

FRANCES COMSTOCK, for many years a member of Charles Frohman's attractions; this season with John Drew in *A Single Man*.

JOHN PRESCOTT, for several years stage-manager with Robert Edeson, appearing with that actor in *Where the Trail Divides*, *The Cave Man* and *The Arab*.

CAROLINE NEWCOMBE, who is recalled with the New Theatre company in *Strife*, *The Witch and Sister Beatrice*.

JOHN CRAIG, whose popularity with Boston theatre-goers is second to none, and who has directed his own stock company in that city for some years.

GEOFFREY RICHARDS, now playing his second season as Frederick Smith in *The Girl in the Taxi*.

January 4.

BLANCHE WALSH, who is now playing her first season in vaudeville, presenting the sketch, *The Thunder God*.

LOUIS SIMON, who was recently highly successful in *The Wife Hunters*, at the Herald Square Theatre.

CHARLES BALSAH, who since his association with the New Theatre has played in *When All Has Been Said*, *The Fourth Estate*, Jessie Bonstelle Stock, *The Affair in the Barracks*, and now with Nazimova in *The Marionettes*.

ADELAIDE BARRETT, who is now in her second year in the role of Natalie Moncrieff in *The Concert*.

VANDERHEYDEN FYLES, who stepped into the shoes of John Corbin as literary director of the New Theatre.

ETHEL DOVEY, who was last seen on Broadway as *Fleurette in Alma, Where Do You Live?* at Weber's Theatre.

HENRY LEHMAN, for some time stage-manager with various Lew Fields attractions, the most recent of which was *The Wife Hunters*.

LOTTIE VERNON, a well-known figure in various Broadway musical comedies, chiefly of the Ziegfeld school.

EVERETT BUTTERFIELD, who is extremely popular in stock company circles, and who only a fortnight ago joined the Olympic Theatre Stock, Cincinnati.

January 5.

JACK NORWORTH, lately seen as co-star with his wife, Nora Hayes, in *Little Miss Fix-It*, and who is now a vaudeville headliner.

PAMELA GAYTHORNE, seen earlier in the season in *Thy Neighbor's Wife*, and who lately opened in *The Bird of Paradise*, John Cort's latest production.

ETHEL CADMAN, happily recalled in *The Arcadians*, very recently seen in *The Three Romeos*, and now with Donald Brian in *The Siren*.

CHARLES MORRISON, at present appearing on tour with John Hyams and Leila McIntyre in *The Girl of My Dreams*.

GERTRUDE RIVERS, now in her third consecutive season as second woman of the Crescent Theatre Stock, Brooklyn.

EMMA SALVATORE, now in her third consecutive season as second woman of the Princess Theatre Stock, Des Moines.

DAVID BISHOP, famous in the concert and grand opera world.

MAGGIE FIELDING, the imitable Irish character actress, who will never be forgotten for her work in the sketch, *The Man Up Stairs*.

CORA WITHERSPOON, recalled in stock in New Orleans, St. Louis and Milwaukee, and who is now playing her second year in *The Concert*.

ERROLL DUNBAR, for six years appearing as Sherlock Holmes and as Mephisto in *Faust*.

January 6.

ADELINE GENEE, the famous dancer, who has lately charmed us in *The Soul Kiss*, *The Silver Star*, *The Bachelor Belles* and in vaudeville.

LEO DITRICHSTEIN, whose work as Gabor Arany in *The Concert* has added immeasurably to his popularity and professional distinction.

HESKETTE DIXON, recently seen with Mrs. Fiske in *Becky Sharp* and Mrs. Bumpstead-Leigh, and in the starcast of *Pinafore*.

MORTON SELDEN, for many seasons prominent in attractions bearing the Frohman stamp, this season with Billie Burke in *The Runaway*.

MILWARD ADAMS, prominent in Chicago stage affairs for many years, chiefly through his long managerial association with the Auditorium there.

JOSEPH MEDILL PATTERSON, who is making an impression as a playwright with ideas, author of *Rebellion*, and co-author with Harriet Ford, of *The Fourth Estate* and *A Little Brother of the Rich*.

ARTHUR HORNBLOW, who combines the duties of author, dramatist and dramatic editor.

January 7.

CHARLES KLEIN, whose latest play, to be produced on



PAMELA GAYTHORNE

Broadway in the Spring, is entitled *The Outlanders*.

GEORGE BRONSON HOWARD, who has been quite fortunate in his initial bid for playwright honors, author of *Snoo*, in which Frank McIntyre is starring.

HENRY FEARING, who in Robert Mantell's support has played *Claudius*, *Friar Laurence*, *Antonio*, *Tressel*, etc., and who is this season in *The Concert*.

HENRY BENOMAN, who has played many French, Spanish and Italian roles in his time, lately seen at the Globe with Valeska Suratt in *The Red Rose*.

January 8.

AUGUSTUS THOMAS, who will probably have a new play ready for production soon, his latest being *As a Man Thinks*.

GRACE VAN STUNDENROD, who is having a highly successful road tour this season in her vehicle of last year, *The Paradise of Mahomet*.

WALTER EDWARDS, formerly most popular as a stock leading man, and lately seen in *The Lion and the Mouse*, *The Third Degree* and with Margaret Illington in *Until Eternity*.

January 9.

E. S. WILLARD, the eminent English actor, who seems steadfast in his determination to seek the seclusion of private life, not having appeared on the stage since 1908, more's the pity.

EDITH SPEARS, who has gracefully outgrown childhood, though her most recent work has been in Frederic Thompson's production of *Graft*.

JACK RYAN, another youngster who has developed into a clever young juvenile actor, at present playing in *The Pink Lady*, in the company which was originally destined to play before London audiences.

THOMAS H. WALSH, whose name generally adorns a Savage playbill, and who is now filling his second season in *Excuse Me*.

CARRIE CLARK WARD, who has played many character roles in her time, chiefly in stock, being most popular with Los Angeles and Kansas City theatregoers.

ALBERT J. MACQUARRIE, one of the five well-known MacQuarrie brothers, each of whom is rapidly coming to the front in Eastern theatricals, after a long apprenticeship in their native West.

WILLIAM PARRY, who upon many former occasions has been impresario of the Parry Opera company.

JOHNSON BRISCOE.

THE LONDON STAGE.

Fagan's Dramatization of *Bella Donna* Produced; Finely Acted and Beautifully Staged—Melodrama Prevalent.

LONDON, Dec. 16.—James Bernard Fagan's dramatization of Robert Hichens's *Bella Donna* was welcomed by a large and enthusiastic audience at the St. James on Dec. 9. The work, so far as the action goes, could, of course, be made into nothing but melodrama, as Hichens's novels seem to admit of no other dramatic treatment. There is, however, a great deal of the flesh and old-world mystery about the Nile country, and this has been successfully transferred to the stage from the book. The pathology which the novelist indulges in cannot be put in dramatic form, and so the play loses where the original gains. The story is more or less familiar, due to the extreme popularity of the book. Mrs. Chepstow, whose past has carried her from her own class of society into the disreputable demi monde, falls violently in love with the Hon. Nigel Armine. He is cautioned against her by a firm and old friend, Dr. Meyer Isaacson, whom he consults in his rooms in London. Nigel is so infatuated with the woman, however, that he departs with her for Egypt, after marrying her. There Mrs. Armine becomes bored, and is hopelessly attracted by a sensuous Egyptian of great wealth, Madam Barondi. He has her code of morals, and finally puts the scheme into her head of gradually getting rid of Nigel by putting sugar of lead in his coffee. Her animal intoxication for the scoundrel makes her consent. Dr. Isaacson's suspicions have been aroused by two conflicting letters, and he comes to Egypt and makes his way to the dahabieh, the pleasure-boat on which the Armines are living. An ignorant American doctor is with Nigel, and attributes his illness to sun-stroke. This scene, in which Isaacson's suspicions are confirmed is finely written, and should not have followed the book in making the woman admit her guilt to the Jewish doctor while under the influence of a sleeping draught. He threatens the woman, and gains complete charge of his friend. The doctor in the last act tells Nigel of Mrs. Armine's treachery, and Nigel turns upon him in the most poignant moment of the play. When he has heard the truth from her own lips he turns back to Isaacson. The woman is determined to go to her lover, Barondi, who turns her down in a furious outburst. Having lost everybody, she goes into the night of Egypt. Sir George Alexander as Dr. Isaacson does some of the best acting of his career. He makes the doctor a living figure of the determined quick-minded Hebrew. Mrs. Patrick Campbell as Mrs. Armine gives a finished performance free of theatricalism, and made the animalistic woman possible in creating a small pity for her. Charles Maude was excellent as Nigel, especially towards the end of the play, while Charles Bryant's Barondi was a strong depiction of the degenerate Egyptian lover. Shiel Barry deserves mention for a fine impersonation of an oriental servant, gliding and suave. Athol Stewart was Dr. Hartley, and the rest of the cast comprised Herbert Ren, G. Trevor Roller, Alfred Harris, Harold Holland, Mary Grey and Lydia Branscombe. Joseph Harker, the scenic artist, merits commendation for the scenes depicting the Nile country.

A new play in two parts and six scenes by Ronald Grahame was presented Dec. 11 at the Royal, Woolwich. *Wanted By the Police* gives the actor-author an opportunity to appear in five different disguises, and there is enough melodramatic incident to keep the auditor, on the *qui vive*, and there is also broad humor. Richard Crawford, a bank manager, who has misappropriated funds, resolves to make his getaway and at the same time revenge himself on his clerk, Philip Stanhope, who has married the girl of Crawford's choice. Crawford sends the bridegroom a wedding gift of stolen bonds, and Stanhope is found by the police with the goods on him, and sentenced to five years' imprisonment. The remainder of the play is taken up by the attempts of Crawford to gain possession of Stanhope's wife, the continual frustration of his plans by the versatile Nunki Snarl, and the final vindication of the innocent Stanhope. Edward Vivian was the Crawford, Otto Minster the Stanhope, and Eirene Douglas the wife. Herbert J. Watson does fine work as Jasper, the confederate of Crawford, and Frank Ross is capable in a character part. Mr. Grahame has an amusing role as Nunki Snarl, and displays his usual mastery of makeup.

The Dickens Repertory company produced *Barnaby Rudge* at the Broadway, New Cross on Dec. 11. The adaptation was made by Walter Frederick Evelyn, and is considerably modernized. Bransby Williams appears as the half-witted Barnaby, and his characterization is worthy in many respects, as all his Dickens impersonations are. He is, however, too mature for the role, which is usually acted by a woman. In spite of his art, Mr. Williams is unable to submerge his full-grown body and mind in his delineation. E. Lewis Winn as Sir John Chester is polished, and Thomas L. Adamson as Mr. Haredale is powerful. Frederick T. Harry as the father gives a strong character study, and the same may be said of Frank Staff as Simon Tapertit and Frederick Lawson as Gabriel Varden. Mrs. Alfred B. Cross as Mrs. Rudge gave a pathetic impersonation of great appeal, and Violet Cudlton and Bessie Mapley appeared to advantage as Emma Haredale and Dolly Varden. Others of merit were Guy Hinglis, Augustus J. Chinney, Herbert Mason, Walter Rexter and Harry H. Pearce. The mob-scenes were well handled.

A Mormon melodrama, *Through Death Valley*, was produced for the first time in London at the Shakespeare Theatre, Clapham, on Dec. 11. The subject has been treated before in *The Danites* with considerable popular success. An elder in the Mormon church, Noah Catchpole, shoots the wife of his cowardly son Isaac, so that a match may be made

with Bess Hamilton, an English girl who has been lured to Utah on false pretenses, and whose father was killed in the first act, after making a huge fortune in mines. Bess has been befriended by Jack and Jim Myddleton, brothers. She is in love with Jim. His brother is shot down by Isaac; Bess is abducted, and Jim swears vengeance on the Catchpole family. He finds them, and does away with the son after rescuing a small child he has thrown over a precipice. Jim, however, is captured by the confederates of the elder and bound hand and foot against a tree to await death by the bite of a rattlesnake tied up a few inches before his face. He is rescued in time by a faithful Indian, and then the parties repair to Death Valley. Here a final plot is made to entrap Myddleton by a false truce, but in the end Noah is killed, and virtue is triumphant. It is the wildest west kind of play, and is performed by Louis Hector as Catchpole, a noteworthy study, and Jack Fortescue as Jim arouses much enthusiasm. Enid Edoni is the Bess. Others in the play are Frank Mormon, Arthur Estcourt, Arthur Gordon, Frank Bertram, Brian Daly, who is very good, Peter Gardner and Winifred Hayeme.

On Dec. 2 Mme. Lydia Yavorska revived Gorki's *The Lower Depths* at the Kingsway. The play concerns the dregs of society, and shows how they possess still enough humanity to be sympathized with. It is realistic to the last degree, but possesses little story. The cast was unusually competent, and presented the grawsome details of the drama with great force. Mme. Yavorska acted the unfortunate Nastya, a combination of impulse and dreams, with great subtlety. Holman Clark was excellent as the philosopher Luka, who utters the philosophy brought forward by the playwright.

Vincent Cline, O. P. Heggie, Frances Wetherall, J. H. Brewer and Richard Nevills bring out the elemental qualities of their roles with fine success, while Clare Greet, Lewis Willoughby, Sidney Teversham and Jean Bloomfield lifted the play momentarily out of its sordidness. Haidee Wright, whom America saw as the painted lady in *The Passing of the Third Floor Back*, gave a poignant picture of a pathetic figure who is dying, having lived in misery always, and yet clinging to life.

A curtain-raiser, *Tuppence, Please*, was put on Dec. 9 at the Royalty, where *The Honeymoon* is playing, and proved to be a sketch presented at the Tivoli some time back. It concerns the telephone complications of a London hotel. It was energetically played by Margaret Moffat, Stanley Logan and Wilfred Shine.

Tschen Kowski ballet *Le Lac des Cygnes* was given Nov. 30 by the Russian ballet at Covent Garden. Mme. Kchessinska and M. Nijinsky appeared to good advantage, as did M. Grigoriev and Mlle. Astafieva.

Faust was effectively given Dec. 1 at the London Opera House with Harold in the title-role, Vallandri as Marguerite and Combe as Mephistopheles. Rigoletto has been repeated with Renaud, Harold and Lyne.

Koenigskind was produced at Covent Garden on Nov. 27, with Otto Wolf and Frau Gura-Himmel in the title parts. The original drama was played at the Court, Oct. 13, 1897, by Martin Harvey and Cissie Loftus. The opera was well received. Covent Garden closed its autumn season Dec. 9.

Monna Vanna, the Macterlinck play which was barred by the censor in London, was given at the Gaiety Theatre, Dublin, on Dec. 4 by members of the Irish Players' Club.

Leah Bateman-Hunter, who played at the New Theatre in New York for two years, made her first appearance since her return to England at the Lyceum Club in Piccadilly on Dec. 5. The playlet, *The Anniversary*, by M. Stanley Clark, was presented. The story tells of how a wife prevented a discharged employee of her husband's from killing him by feigning illness to get rid of the husband while she dissuaded the man from his intention. Miss Bateman-Hunter's role was short, but afforded her some opportunity to display her emotional power. Kenyon Musgrave and Benedict Butler completed the small cast. Miss Bateman, Miss Bateman-Hunter's grandmother, who trained her for the stage, was present.

JASPER.

ORDINANCE FOR STANDING ROOM.

The Board of Aldermen on Dec. 12 passed Alderman Frank Dowling's ordinance, changing Section 762 of the Greater New York Charter, and making it possible for the theatre to allow persons to stand back of the seats hereafter. The ordinance also changes the ruling of the Appellate Division of the Supreme Court, which upheld the law forbidding standees in theatres. It specifies that "any number of persons or rows of persons" may stand back of the orchestra seats, providing that a space of six feet be kept clear when the aisles are sixteen feet wide or less, and a clear space of ten feet when the aisles are more than sixteen feet wide. Only one row of standees will be permitted in the galleries, and no person may stand at the head of an aisle.

The recommendation was made to the board last March, but as that was the time of the Ashe Building fire disaster in Washington Square, the matter was postponed until public opinion should die down. The ordinance is now awaiting the approval of Mayor Gaynor. Managers of theatres are naturally concerned as to the outcome, as attendance has considerably diminished since standing room was prohibited. The law has been rigidly enforced everywhere, but in the Metropolitan Opera House. Newspaper reporters wearing a fire badge have been the only people besides others and policemen who have been allowed to stand since the law was made.

STAGE CHILDREN'S FESTIVAL.

Christmas Celebrated at the Criterion Theatre.

All the stars to-be swung out of their orbits on the evening of Dec. 24, to appear in a galaxy at the Criterion Theatre for the annual festival. Many years ago this celebration was inaugurated by Tony Pastor and "Aunt" Louise Eldridge, who decided that stage children ought to have their own Christmas tree. The present promoters are Bijou Fernandez, president; Kate Douglas Wiggin, honorary president; William Harris, manager and treasurer, and Joseph Plunkett, director. After Mr. Harris, Miss Fernandez, and the Rev. Thomas Slicer had made a few remarks concerning the felicity of the occasion, the real programme began, for which everybody was waiting. During this entertainment no grown-up was permitted on the stage, except in an obviously accessory position.

There were three one-act plays, one by Catherine Chisholm Cushing, and one by Augustus Thomas. Five small persons presented Mrs. Cushing's play, *The Unbeliever*; three more did *The Holly Tree Inn*, by Mr. Thomas, and others took part in a satire on *The Pink Lady*. In this satire Jesse Spitzer sang the "Beautiful Lady" waltz to Gertrude Lane's spirited violin accompaniment, while Bessie Andrews did some dancing that would teach Terpsichore a thing or two. Helen Chieffo and Helen Millington eloped to *The Holly Tree Inn* at Gretna Green with eminent success.

The rest of the programme was varied. Percy Helton, from *The Return of Peter Grimm*, sang and danced. Juliette Shelby, from *The Littlest Rebel*, led her sister out for a scene from *Twelfth Night*. Sidney Ray Melvin, known for his work last Spring in *Lights of London*, acted as announcer for the programme. Ruth Wells impersonated Ina Claire, the Quaker girl, which Miss Claire, who is also an impersonator, must have enjoyed. Mildred Kerper gave several songs in character. Anna Welsh played a harp several sizes larger than herself. Ynez Seabury, the tiniest of the lot, recited a plaintive poem about the sad life of a financier's daughter, who could not slide down banisters and play in the street with the janitor's daughter. Kenneth Casey exhibited himself as a cornetist with a really artistic soul, for he appeared clad in gorgeous yellow satin. Later he returned to warn the incautious of one Jimmy Valentine, who might do almost anything if he got a chance.

The programme closed with the dance of nations, easily distinguishable by the costumes of the dancers. The Entwistle sisters did the Highland sword dance, and Margaret Noteworthy upheld the honor of the Stars and Stripes.

When the entertainment was over the company of youngsters repaired to the concert room of the New York Theatre for a banquet, and the affair had the usual order prevalent at midnight feasts for the young. Afterward Santa Claus stripped a large Christmas tree of its gifts and distributed them among the children, all of whom were overjoyed at this stage of the game, as all of them were munificently remunerated.

MUSIC SCORE SENT BY TELEGRAPH.

When the concert master of the orchestra with Marie Cahill in *The Opera Ball* discovered, in Toronto to Christmas morning, that the entire score of the operetta had been lost, frantic efforts were made to replace it. It was too late for a duplicate copy from New York to reach Toronto in time for the performance in the evening, and a proposition was made over the long distance telephone to the publisher, Max Dreyfus, in New York, who agreed to transmit the entire score by wire. John J. Donnelly, the manager of the company, engaged the telegraph line from New York to Toronto, and the task began. Josiah Turo, conductor of the company's orchestra, sat next the operator on the other end and translated each page of copy into its musical language as it was turned over to him. The work lasted several hours, but was completed in time to save the performance. The score was played by violins with piano accompaniment. The use of the telegraph line entailed great expense. Twelve thousand words were transmitted.

SOTHERN ON SHYLOCK.

E. H. Sothern has taken occasion to reply to numerous objections from prominent Jews in this country concerning the production of *The Merchant of Venice*. The actor declares that Shylock is a Jew, but not the Jew. He was never created as a type of the entire Jewish race. For one thing his unhappy domestic life is certainly not characteristic of the nation. On the other hand, Shylock is no blacker in disposition than the Christians who tormented him, and who in breeding and education were supposed to be gentlemen. If Shylock is a libel, then Macbeth and Richard III. are much worse.

FUNERAL OF WRIGHT LORIMER.

The funeral of Wright Lorimer was held in the town hall at Dana, Mass., on Dec. 27. The services were conducted by Mrs. Annie P. Bailey, pastor of the Universalist Church at North Dana, and were of the simplest character. Burial was in Brown Cemetery in Dana, in a lot purchased by the actor five or six years ago. Friends of Lorimer's boyhood attended the funeral.

THEATRE FIRE AND PANIC IN MEXICO.

In a fire which completely destroyed the Aranszazu Theatre, in Aranszazu, Mexico, on the night of Dec. 24, four persons were trampled to death and twenty-five others were seriously injured. The place is a small mining town.

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SUMURUN TO BE PRODUCED.

In addition to producing plays for The Little Theatre, now being built on West Forty-fourth Street, Winthrop Ames will make productions of plays for the ordinary sized theatres. He will first bring to America, for a limited engagement, Professor Max Reinhardt's complete company and production of *Sumurun*, the extraordinary wordless play with music from the Deutsches Theatre in Berlin. The twenty-five principal artists will sail for New York on the *Lusitania* on Dec. 30, and the first performance will be given on Jan. 16. Professor Richard Ordynski, Professor Reinhardt's personal stage director, is coming to direct the production here. The scenery, properties, and costumes entire, after designs by Ernst Stern, will be brought over for the American engagement.

Sumurun was originally called a pantomime, but the critics of Berlin and London declared that it transcended pantomime and was in reality a new form of art expression—"a revolution in theatrical art," as they called it. It is a tale out of the very spirit of the Arabian Nights, a story of love, humor, tragedy, and fancy, founded on a scenario by Friedrich Freksa, amplified and built up by Professor Reinhardt himself. Reinhardt's imagination and genius have pressed into service in *Sumurun* all the arts except that of literature—he has no need of words in telling the story. The action conveys the story without the need of a word—indeed, speech would shatter the exotic realism of the play.

To the infinite variety and blend of color, movement, and gesture is added the constant accompaniment of music. The score was written by Victor Hollaender, the German composer, who is now in this country for the purpose of rehearsing and conducting the full orchestra required. *Sumurun* ran for two seasons in London, first at the Coliseum and then at the Savoy Theatre, and was performed at both of Professor Reinhardt's Berlin theatres, the Kammertheater and the Deutsches Theatre, before going to London. It is hoped Professor Reinhardt may be able to come to New York for the first presentation in this country of *Sumurun* after he has finished with the production in London of *The Miracle*, one of the recent plays he has staged according to his advanced views of dramatic art.

Among the twenty-five artists whom Mr. Ames is bringing over for the American engagement are Leopoldine Konstantin in the part of the beautiful Slave of Fatal Enchantment, Camilla Elshenschius, Eduard Rothauser, Paul Coaradi, Werner Lots, and Ernst Matray.

LOUIS MARTIN IN TROUBLE OVER CABARET

Police Captain McElroy summoned to court on Dec. 22 Louis Martin, the Broadway restaurateur, to defend his right to give cabaret shows without concert or a theatre license. These shows are given the after-theatre patrons on a large rug, on the fourth floor of the restaurant. Counsel for Mr. Martin maintained the law was not violated, inasmuch as no stage or curtain was used and no admission charged. Magistrate Barlow adjourned action till Jan. 8, and asked that briefs be submitted.

EDSON—SEEGER.

Constance Edson, daughter of Dr. and Mrs. Tracy Edson, was married on Dec. 22 to Charles L. Seeger, Jr., at her brother's home in East Fifty-fifth Street. Miss Edson has been a pupil on the violin in the

Paris Conservatoire, and made her professional debut on Dec. 4 at the concert of eighteenth century chamber music, given by Arthur Whiting at Rumford Hall. The bridegroom is a graduate of Harvard and a composer of note, his songs having occupied an important place in singers' programmes in New York.

MME. NORDICA AND THE SOCIETE.

Madame Lillian Nordica has joined the list of singers who are refusing to comply with the demands made upon them by the Societe de Compositeurs in the interest of foreign composers. Shortly before her appearance with the Philharmonic Orchestra in Carnegie Hall recently her secretary, Romayne Simmons, was approached by an agent of the society, who asked for \$5 for the use of Debussy's Mandoline, announced as one of the numbers on her programme. Payment of this was agreed to under protest.

Mr. Simmons sent a letter to Mr. Robillard, the American representative of the society, in which he was told:

"While I can fully see the justice of a royalty being paid for the performance of an operatic composition, I do not for a moment acknowledge your right to demand any sort of fee for the public rendition of a song which you publish, apparently for the sake of selling copies. As a matter of fact, if there is a financial obligation between the composer and the performer, it is on the part of the composer, who is enabled to sell his song only by having it heard in the proper surroundings and through the medium of artist."

Madame Nordica will hereafter sing no songs by composers who demand royalties.

A CORRECTION.

It was erroneously announced in the last issue of THE MIRROR that Kitty Gordon had charge of the Beauty Booth at the Professional Woman's League Bazaar, at the Waldorf-Astoria, assisted by Ameia Summerville. In justice to Miss Summerville it must be said that she had devoted nine weeks of conscientious labor to that particular department of the fair, and that she had complete superintendence of it, and had as assistants many distinguished actresses, not, however, including Miss Gordon.

NEW MANAGER FOR VANITY FAIR.

Harry Mountford has become the new manager of *Vanity Fair*, the well-known weekly.

He was the founder and first and only editor of the *Player*, which was a well-known theatrical publication. His intimate knowledge of the theatrical and vaudeville situation in the publishing business should prove of great value to the paper, which now comes under the new management. The first issue under the new régime will be issued on Saturday, Dec. 30.

GOSSIP.

In the company to support James O'Neill in the tabloid form of Monte Cristo, which he will play on the Orpheum Circuit, will be James O'Neill, Jr., the veteran actor's son.

Gus Sohle has just returned from Chicago, where he launched Lew Fields's Hanky Panky at the American Music Hall. Mr. Sohle has been engaged to stage the new productions for Weber and Fields, which will open soon on Broadway, also making three new productions for the Shuberts and the Winter Garden.

At William A. Brady's Playhouse last week there were four matinee performances of *Bought and Paid For*—Monday, Wednesday, Thursday and Saturday.

Earl Dean is working with Jack Foley this season in a singing and dancing act on the Quigley Circuit.

Governor Dix and Judge Alton R. Parker occupied a box last Friday night at George Arliss's performance of *Diarrell* at Wallack's.

After a successful tour of Long Island, playing benefit dates for churches and societies, Elisabeth Kingston Entertainers will be entertained during the holidays by the manager, at Kingston Villa, Rockville Centre, L. I., Miss Kingston on several occasions, by urgent request, has permitted members of her organization to appear in vaudeville acts and sketches at picture houses on the Island.

On Friday afternoon, Jan. 12, William H. Crane will give a special performance of *Martha Morton's* comedy, *A Fool of Fortune*, at the Garrick Theatre. This play was produced by Mr. Crane at the Fifth Avenue Theatre in 1898 and achieved one of the great successes of his career. The company assisting Mr. Crane in this performance will include Florence Rockwell, Mabel Bert, Lorraine Frost, Stewart Baird, Percy Brooke, William W. Jefferson, Harry Harwood, Theodore Marston, and L. E. Woodthorpe.

Valerie Bergers is just starting on another tour of the Orpheum Circuit with two plays, *Judgment*, by the late Victor H. Smalley, and *She Wanted Affection*, by Edward Allen Wolf.

Alexander Carr was out of the cast of Louisiana Lou in Chicago recently on account of illness. His part was played meanwhile by Samuel Liebert.

Offers invited. Katherine Rober, care MIRROR.

NEW THEATRE SALARY ABSCONDER FREED

Sentence on Walter J. Bullwinkle, the bookkeeper of the New Theatre, who absconded with about nine hundred dollars in July, 1910, was suspended by Justice Blanchard in the Criminal Branch of the Supreme Court on Dec. 22. The young man's record was found to be spotless by probation officers, and no reason could be given for his breach of trust. Directors of the New Theatre asked that Bullwinkle be given another chance and were instrumental in securing a position for him. Justice Blanchard said to the young man:

"I want you to pay back that money just as soon as you can. I want you to make it your duty to do so, and I believe you will, for what I have learned of you in my investigation I do not believe you will have a moment's peace until you do."

Bullwinkle, who is twenty-two years old, came to this country from England in 1907 and obtained employment as a bookkeeper with a commercial house. In July, 1909, he went to the New Theatre, and remained there until about a year ago, when one Saturday morning he drew \$1,000 from the bank to pay the employees. He gave out a little more than \$100 of this amount and then disappeared. He was arrested on Nov. 22 in Chicago and indicted by the Grand Jury for grand larceny, and when brought before Justice Blanchard pleaded guilty.

VAUDEVILLE HOUSES.

ALHAMBRA—Edmund Broome and company, Fox and Millership Sisters, Belle Blanche, the Little Stranger, Musical Outfit, Howard and Edward, Delmore and Lee, Moore and Haager, Robert De Mont Trio.

Bronx—Joe Howard and Mabel McCane, Emma Carus, Diukwitz's Christmas, Great Howard, Lind, Ward Brothers, Rayno's Dogs, Avery and Hart.

Colonial—George Lashwood, Marquardt and Kent, McConnell and Simpson, Lyons and Yeo, Dewitt, Burns and Torrence, Jane Courtisope and company, Smythe and Hartman, Jarrold, Adair and Dahn.

Fifth Avenue—Carrie Demar, Bert Leslie and company, Spink and Welch, Jack Wilson and company, Melonette Twins and Waldorf Boys, Paul LaCroix and company, Frey Twins, Waters and Waters.

Hammerstein's—Adèle Bitchie, Frank Bush, Eddie Leonard and Mabel Russell, Trovato, Bella Baker, The Hold Up, Barnes and Crawford, Bison City Quartette, Connally Sisters, Aerial Bartlett, Harry Thriller, Rice and Clark, James Ackerman.

Orpheum—Tommy Tucker and Dog, Charlie E. Evans and company, George Primrose and Boys, Lolo, Charles Aburn Troupe, Nellie Nichols, Goldberg, Four Bards, Richards and Monroe, Tanakas.

LETTER LIST.

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 10 cents. Letters will be personally delivered also on written orders or forwarded only on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN.

Anquith, Mary, Alice Adams, Pearl Abbott, Muriel Aldrich, Margie Adams, Behn, Carrie, Martha Bradbury, Louise Brownelli, Clare Bertrand, Marion Benbow, Mrs. Alice W. Bentley, Nena Blake, Ada Boselli, Arline Bennett, Louise Burton, Mabel Brownell, Lillian O. Bowes, Pauline Bradshaw, Kathleen Burlison, Ione Burgess, Mrs. Dan Bruce,

Copley, Ruth, Mrs. John J. Corr, Marion Cockburn, Mrs. Lawrence Coover, Frances Comstock, Blanche L. Curvel, Miss Corine M. A. Carpenter, Marion Cockburn, Helen Conant, Marie Conley, M. Owendale, Eleanor Carey.

D. Barry, Katherine, Ruth Davis, Ernestine De Mario, Agnes Dasmar, Ann Davis, Evelyn Desmond, Anna Day, Edwards, Paula, Mildred Ekins,

Filby, Oliver, Lilia Frost, Ethel Fowler, Mabel Fitzgerald, Beth Franklin, Mable Flanagan, Arline Frederick, Helena Fredrika, Fanny Ferris

Gregory, E. Glassford, Geneva Greville, Mabel Green, Marie Gebhardt.

Hicks, Eleanor, Blanche Hall, Mrs. B. Bonita, Ida Hayeston, Nellie Holland, Beatrice Harris, Marie Howe, Virginia Harned, H. Hendricks, Luis Hageman, Mrs. J. A. Hanway, Anna Hollinger, Arline Hines, Anna Hollinger.

Innes, Mary, Emma Ince, Knott, Lydia, Sandra Kerwin, Rose King, Lee, Carolyn, Amy Lee, Mrs. Mary Lewis, Lura Lawrence, Margaret Lotus, Edith Lumann, Gertrude Le Brandt, Pie Lorraine, Nellie Lindroth, Lucille La Verne, Caroline Lucas

Milton, Virginia, Edith Millward, Majoria Mack, Nellie Mason, Liley Monroe, Elsie Mason, Vivian Martin, Frances Murphy, Agnes Mason, Hattie Marshall, Mrs. R. L. Middleton, Caroline Morrison, Elsa Murray, Trizie Moore, Alberta Montclair, Elsie Murray, Newcomb, Caroline, Beatrice Nichols, Marie Naskoro, Florence, Vivia Odens, Perl, Marie, Elinor W. Palmer, Jackie Bullman,

Ross, Harriet, Mildred Rivers, Jennie Sapal, Louise Rand, Julia Ring, Nellie Russell, Shay, Kate, Sarah Summer, Sylvia Starr, Florence Smythe, Waugh Sergeant, Gusie Schaefer, Mrs. C. G. Southwick,

Tobias, Evelyn, Edith Totten, Clara Throop, Lovell A. Taylor, Gall Trulitt, Florence Tapham, Grace Turner.

Vonne, Margaret, Kathryn Vincent, Edie Van Luu, Louise Valentine.

Wayne, Oliveau, Justina Wayne, Margaret Wynne, Jean Woodrow, Minnie Winters, Florence Williams, Ruth Wyllie, Jeanne E. Ward, Marie Wynne, M. Werner, Alice Warren, Mabel Wright, Yost, Daisy, Nina York.

MEN.

Arthur, Arthur, Bert Aubrey, Gus Arthur, Edward Ables, Geo. Arvine, Chas. G. Allen, Alsworth Arnold.

Bryce, Frank, James Boselli, Edward B.

Baker, Paul Burnam, L. Bernstein, Harry Beresford, Dan Bruce, Lawrence Brooks, Joseph Baumeister, Ralph Brett, Kirk Brown, Eric Bland, Harry Burkhardt, L. Bane, Theo Bradley, Stanley Bedwell, D. Stanley Brown, Ralph Begle.

Caflin, William, Geo. D. Clark, J. J. Cullen, Harry Cowan, Fred Coulkin, Richard P. Carl.

Davis, J. Gunn, John Dotley, Guy Durrell, Arthur Dunn, John A. Dewey, Chas. Dunstan, Paul Decker, Herbert Denton, Kenneth Davenport.

Einson, Andrew, Elwyn Eaton, Ed Evans, Frank Morris, G. P. Farrington.

Greshoff, Geo. C. Garrin, Gilman, Geo. Grandin, H. J. Gina, F. C. Grandin, Mr. Gibson, Harrison, M. H. Edwin Hodges, Ralph Harlan, Dickies Holmes, Louis Hollinger, Joe W. Herbert, Joe Hill, Lew Howe, Harry Hyde, Harry Hilliard, Wm. Herman, Robert Harrison.

Jones, Levitt, John Junior, Krieger, Otto, J. M. Fedris, C. L. Kelly, Tom Kruger, B. J. Kynan, Frank Keenan.

Lewis, Mitchell, Lloyd Labine, Samuel Lewis, Wm. Lennox, Bert Lytell, Russell Lenox, Albert Lewis, D. F. Lawer, Sidney Lord, David Lewis, Edward Locke, Albert Lewis, Marvin Lewis.

Martin, Chas. A., Maxfield Morse, Garbett M. Martelle, E. W. Moore, David Manning, Lawrence Martell, Harry Edward Redding, Geo. Robinson, R. Rogers.

Spears, Frederick H., Chas. Shay, Eugene Stockdale, Thomas Swan, H. C. Station, John St. John, Antonio Salmo, Harry B. Stafford, W. J. Sulley, Grant Stanley, John Spearing, George Sylvester, John Sprague, Robert Sherwood, Alvin Sidel, W. F. Shay.

Taylor, Frank, John Thorne, W. L. Thorne, Harry O. Taylor, Wm. H. Turner, Harry Uber, Geo.

Vance, C. W., Harold Vassberg, Wakedoid, Lawrence, George Wendell, George Weber, Victor Wecky, H. Wicker, Fred Webber, Jack Wilson, Edward Wilson, Gus Williams, Wm. Wagner.

CURRENT AMUSEMENTS.

Week ending Jan. 6.

ACADEMY OF MUSIC—Stock co. in *The Grind*—12 times.

ALHAMBRA—Vaudeville.

ASTOR—Raymond Hitchcock in *The Red Widow*—9th week—64 to 76 times.

BELASCO—David Warfield in *The Return of Peter Grimm*—12th week—90 to 98 times.

BIJOU—Wilson Lackaye in *The Stranger*—64 week—14 to 22 times.

BROADWAY—*The Wedding Trip*—3d week—8 to 17 times.

BRONX—Vaudeville.

CASINO—Peggy—5th week—29 to 37 times.

CENTURY—*The Garden of Allah*—11th week—86 to 94 times.

COLONIAL—Vaudeville.

COLUMBIA—Runaway Girls Burlesques.

COMEDY—Bunty Pulls the Strings—13th week—109 to 118 times.

CRITERION—James K. Hatchett in *The Grind*—1st week—1 to 8 times.

DALY'S—Margaret Illington in *Kindling*—8th week—45 to 49 times.

EMPIRE—Ethel Barrymore in *The Willows for the Defense*—5th week—31 to 39 times.

FULTON—William Collier in *Take My Advice*—6th week—40 to 48 times.

GAETY—Elsie Ferguson in *The First Lady in the Land*—5th week—34 to 42 times.

GARRICK—William H. Crane in *The Senator Keeps House*—6th week—43 to 51 times.

GEORGE M. COHAN'S—George M. Cohan in *The Little Millionaire*—15th week—113 to 121 times.

GLOBE—Closed Dec. 30.

GRAND OPERA HOUSE—Rebecca of Sunnybrook Farm—200 times, plus 9 times.

HARRIS—Hose Stahl in *Maggie Peper*—19th week—145 to 155 times.

HERALD SQUARE—Grace La Rue in *Betsy*—4th week—30 to 34 times.

HIPPODROME—Around the World—18th week.

HUDSON—Helen Ware in *The Price*—10th week—73 to 81 times.

HURTING AND SEAMON'S—College Girls.

IRVING PLACE—Buses in the Snow—8th week; Mella Mars in *The Brigand*—8 times; The Opera Ball—1 time; Der Verschwendler—8 times.

KRITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.

KNICKERBOCKER—Olive Skinner in *Kismet*—2d week—9 to 17 times.

LIBERTY—Modest Susanne—1st week—1 to 8 times.

LYCUM—Mrs. Nasimova in *The Marionettes*—6th week—33 to 41 times.

LYRIC—Little Bay Blue—6th week—43 to 51 times.

MANHATTAN OPERA HOUSE—Low Fields in *The Hen Pecks*—187 times, plus 9 times.

MAXINE ELLIOTT'S—Grace George in *Just to Get Married*—1st week—1 to 9 times.

METROPOLIS—Cecil Spooner Stock co. in *Arizona*—10 times.

METROPOLITAN—Grand opera co. in repertory—8th week.

MINER'S BOWERY—Merry Maidens Burlesques.

MINER'S BRONX—Darlings of Paris.

MINER'S EIGHTH AVENUE—Jardin de Paris Girls.

MURRAY HILL—Columbia Burlesques.

NEW AMSTERDAM—Ben-Har—3d week—11 to 19 times.

NEW YORK—Kitty Gordon in *The Enchanted*—12th week—82 to 90 times.

OLYMPIC—Dreamland Burlesques.

PARK—The Quaker Girl—11th week—84 to 92 times.

PLAYHOUSE—Bought and Paid For—19th week—117 to 126 times.

PROSPEROT—Stock co. in *The Rose of the Rancho*—364 times, plus 11 times.

REPUBLIC—The Woman—16th week—124 to 132 times.

THIRTY-NINTH STREET—The Million—11th week—83 to 91 times.



Bingo, N. Y.
IRENE OSHIER
Of the Princess Stock, Des Moines, Ia.

STOCK NOTES.

Charles L. Gill, general manager of the Cambridge Theatre, Cambridge, Mass., inaugurated the season of the Harvard Stock company by a dress rehearsal of the first offering, F. Marion Crawford's *The White Sister*, on Saturday evening, Dec. 28. Invitations were sent to the distinguished people of Cambridge and Boston, who composed the audience. The printed invitations were beautiful and gave an indication of the taste which promises to predominate at the new house. The acting is under the direction of Charles E. Landie, and the opening play was cast as follows: Captain Giovanni Severi, E. M. Turner; Lieutenant Severi, Henry Grady; Monsignor Baracinesca, Charles Stevens; Doctor Pieri, William C. Walsh; Lieutenant Bassil, John W. Washburn; Bresca, C. E. Landie; Giovanna, Valerie Valaire; Countess Chiaramonti, Elizabeth Rathburn; Madame Bernand, Adelaine Nye; Fortress, Eileen Cosgriff. The company is made up of actors of well founded standing in the profession. The prices are twenty, thirty and fifty cents evenings, and fifteen and twenty-five cents matinees, of which there are two a week. This week Mrs. E. D. N. Southworth's *Ishmael* is being played.

The annual Christmas dinner given by Cecilia Spooner to her company and managerial department of the Metropolis Theatre was held at Arlon Hall, in the Bronx Christmas night. All the members of the company and executive staff were present, including Howden Hall, Hal Clarendon, Phillip Leigh, Howard Lang, James Jana-gas, H. J. Fuller, George Hoey, G. Arude Mattie, Ricca Scott, Retta Williams, and Violie Holiday, of the company, and Charles E. Blaney, H. W. Little, L. J. Posse, Joseph Solly, Nat Holstein, and William Harrison, of the managerial department. Among the invited guests were Edna May Spooner, Mrs. Mary Gibbs Spooner, Mr. and Mrs. Captain James Post, Milton and Joseph Post, Mr. and Mrs. Dr. Higgins, Edward Higgins, Dr. Charles Townsend Dade, Mr. and Mrs. Dr. Stratford Corbett, Dr. Boyd, Augusta M. Wilson, Captain Herbert Jefferson Hall, Mrs. Joseph Solly, Mrs. R. W. Little, Helen Belliew, Loretta King, and Jacob Brunner.

Robert E. Homans, now playing in the Princess Stock company in Des Moines, is at work on a new play which he calls *Johnny on the Spot*. He has already completed *The Water Wagon* and hopes to see them both produced in New York. In his work of making a play Mr. Homans writes out the business first and later fills in the dialogue.

The personnel of the Chase-Lister Repertory company, now playing the Northern circuit, is: Clarence Auskins, manager; Glenn F. Chase, Clint A. Robbins, Raymond Ketchum, Harry Lee, Jack Gates, Paul Hudson, Bessee Robbins, Maire Blair, Sara Treadwell, Irene Spooner, Flora Driesback, Florine Driesback, and the Chase-Lister orchestra.

Mrs. George A. Hibbard, widow of the former Mayor of Boston, has resigned from the Lindsay Morison Stock company in Lynn. She gives as her reason that she lacks the physical strength to continue with the arduous work. Mrs. Hibbard went on the stage in the Spring in Boston, where she made a distinct hit in *The Chorus Lady*. Her home is in Dorchester, and she adopted the stage after considerable success as an amateur in order to provide for her children. She has been in the Lynn company since September and has been eminently successful. She feels, however, that her outside work is too important to sacrifice for the engrossing duties incumbent on a member of a hard working stock company. She expects, after a rest, to take up some other less exacting profession.

PENCILED PATTER

Comment, Cheerful and Cheeky
a la Carte.

With all those wars going on in Europe it must be tough on Richard Harding Davis and other one-dollar-a-word war correspondents. They don't know which nation to advise.

We wonder if the popular song writers over in Russia mention the Soldier Boy's last name when they write a Good-bye song about him.

Even if Roosevelt does not get the nomination in 1912, he can always book time in vaudeville. He has a shooting record.

Contrary to our usual custom, we will join the list of Sunday magazine prophets and make a few predictions for the coming year, 1912. We can expect ice skating, sleigh riding and large coal bills in January, February and March. April will be a good month for those selling raincoats. Many flowers will be "Bought and Paid For" (by permission of William A. Brady) during May and June. July and August will cause a decrease in the population of many of our large cities. September and October will see many newspaper articles printed regarding happenings in Washington and the popular indoor sports will be giving the lie. There will be quite some trouble in November; we predict landslides all over the country (Democratic and Republican), and December will find everyone in the theatrical business worrying about half salary Christmas week.

Lee Shubert is now in Europe. Look out for another King losing his job on account of some soubrette. Gaby can't draw them in all the time.

As no paper is complete without a list of the twenty greatest something-or-other, we offer a list of twenty of the world's greatest examples of nerve:

1. Jonah (when he got away with that whale story with his wife. Did he have one?)
2. Beatrice Fairfax (you have to admire Beatrice).
3. Battling Nelson (sporting item).
4. Lillian Graham (bling!).
5. Ethel Conrad (bang!).
6. Elbert Hubbard (you just can't help liking the "Fra").
7. Mary Garden (those press stories? Why not?)
8. Whoever wrote *The Duchess* for Fritz Scheff (the "book," we mean).
9. King Manuel.
10. Mrs. Pankhurst (suffragette speaker at 50 cents, \$1, \$1.50 and \$2 a speech).
11. Al Reeves ("I-was-born-in-this-town-through-few-of-you-know-it").
12. Freedman Bernstein.
13. Count Du Beaufort (Chicago favorite?).
14. Gaby Denys (maybe she's not to blame).
15. Dr. Munyon.
16. The Vaudeville Hypnotist.
17. William Jennings Bryan.
18. Arnold Daly.
19. Dr. Cook.
20. McDonald, King Critic of the Waterbury Democrat.

Modesty keeps "us" from mentioning ourselves. The company is too fast.

So Dorothy Russell tried out a dramatic sketch? Well, there's nothing like trying.

It's too bad some sporting man with a good eye for fighters wasn't present during the different riots the Irish Players struck. He might have picked out a new white hope.

If the film companies want to know what they do to make the year of 1912 a happy one, we'd suggest they resolve never to take another "chase" picture. It would help a lot, too, if they'd teach their "Indians" how to make up. Most of them look like Dockstader's Minstrels.

"We have too many theatres." "We have too many shows." "We haven't any good dramatists." These and one thousand other reasons are given for the current depression of the theatrical business. We hasten to add: "The public hasn't enough spare money," but then, we may be wrong.

There's an act in vaudeville called "*The Apple of Paris*." Can we now expect "*The Bean of Boston*?"

THINGS THAT ARE BOUND TO HAPPEN.

The Weber and Fields reunion rumor. "Best-year-we-ever-had" talk.

Seven thousand ministers will denounce the stage.

Lillian Russell "looks-younger-than-ever"

Vaudville at the Winter Garden.

Dr. Cook walked up Broadway the other day and no one noticed him at all. Poor Doc! (Oh, but he was a space filler.)

Signs on Hammerstein's corner read: "This week *The Hold Up*," and six ticket speculators stand right under it selling tickets. How natural that sign looks.

Ticket speculating is dead. (Stop laughing, children!)

Look out for those resolutions.

THOMAS J. GRAY.

CRIPPLED CHILDREN AT THE PROSPECT.

Frank Gersten, manager of the Prospect Theatre, in the Bronx, entertained the crippled children of the East Side School at a performance of *Forty-Five Minutes* from Broadway on the afternoon of Dec. 26 at the Prospect Theatre.

IN SYRACUSE

- Q There's a new hotel the equal of any in the country.
- Q Its range of prices is such that you can afford to stop there.
- Q It's fireproof--can you afford to stop anywhere else?

EUROPEAN PLAN

Direction
F. W. ROCKWELL
Proprietor
THE TEN EYCK
Albany, N. Y.



THE ONONDAGA

LITTLE WOMEN TO BE SEEN ON STAGE.

William A. Brady concluded arrangements last week for the stage rights in "Little Women," the story which made the fame of the late Louisa M. Alcott, and which, although first published forty-three years ago, still enjoys a large sale. The gross circulation of *Little Women* in America is said to exceed 2,000,000 volumes.

The narrative in its original form was a children's story, but its vogue extended beyond the juvenile circle and the author was induced to write a second part, taking the "Little Women" of the March family through the delightful period she described as the "loving" stage. The character of Jo was Miss Alcott herself, while Meg, Beth, and Amy were her sisters Anna, Elizabeth, and May, and Mr. and Mrs. March were the father and mother. Bronson Alcott, the father, was the close friend of Ralph Waldo Emerson and Nathaniel Hawthorne.

The difficulties which arose in securing the consent of living members of the Alcott family to transferring "Little Women" to the stage were many. For eight years Jessie Bonstelle has been pursuing this object, overcoming one obstacle after another. It was only after many arguments that Miss Bonstelle convinced one of Miss Alcott's nephews, who himself had been a character in the story, that nothing offensive would result from reproducing "Little Women." Subsequently at long intervals came similar objections of other surviving relatives and the guardians of the copyrights.

Then arose the matter of finding a dramatist. Two years ago Miss Bonstelle communicated with John Alcott, the favorite nephew of Miss Alcott, who had adopted the family name at the request of his aunt because there was no Alcott boy. Remembering Miss Alcott's early wish to be an actress, and the little play she wrote as a child, he thought that if "Little Women" were to be prepared properly Miss Alcott herself would not have objected. The contract was signed finally, and Marian de Forest, a magazine writer and a dramatic editor, made the play with suggestions from Mr. Alcott and Miss Bonstelle.

The play is in four acts and two scenes, showing the March sitting room and the Plumfield apple orchard at harvest time. The interior "set" will be a replica of the Alcott living room, in which the play practically was lived. Many of the identical costumes and properties used by the March girls in their homemade plays will be used in the production, especially Jo's boots, in which she played heroes and villains, and which she got from "a lady who had a friend who knew an actor." The costumes will be in the fashion of the early

sixties and the production is planned to reflect the closest fidelity to the spirit and period of Miss Alcott's story.

DOCARY QUIGLEY DEAD.

Docary Quigley died on Dec. 26 at the residence of his sister, Mrs. Charles A. Howie, Columbus, O., after a year's illness with acute neuritis, which developed into pneumonia.

For more than twenty years he had been connected with the Al. G. Field Greater Minstrels. Beginning as an assistant property man, he worked himself up to the position of assistant manager to Mr. Field. He has not been with the company of late, since his illness confined him to his home for months at a time. After a long rest, however, he opened with the company on Aug. 17, and seemingly had recovered his health to a great extent. Although his health began to fail and although he was importuned by his associates and the management, he remained with the company until Dec. 4, at Owensboro, Ky.

Edward Conard and Joseph Hatfield represented the company in Columbus. Their tribute was a floral design representing the stage of a theatre with the curtain down, a fitting and loving expression of their affection for their departed fellow minstrel.

Mr. Quigley's talents were numerous, but he will be best remembered for his eccentric dancing and the dances he arranged and produced. As it was, his comedy was marked by individual quaintness. He could play almost any instrument. As a stage manager he had no superior in the minstrel profession.

TIM MURPHY IN TWO PLAYS.

Tim Murphy is enjoying the unusual experience of having two thoroughgoing hits in *The New Code* and *The Poor Rich*, which he has presented in Atlanta, New Orleans, Chicago and other cities. Mr. Murphy's prosperity and success are unprecedented in his long career as a star. Unfortunately the same papers which record the success of Mr. Murphy, his excellent supporting company and his plays, tell of illness among his players. In Chicago Dorothy Sherrod, Adelyn Bushnell, O. J. Griffin, and George Wellington were out of the cast most of the Chicago run. Mr. Murphy substituted with the best available local talent, but he is laying off last week and this until his company is again in health and able to do full justice to themselves and their audiences.

Katherine Rober, at liberty. Address Miriam.

THE CHICAGO STAGE

Varied Attractions in Chicago—Coming Plays—The Woman—Pomander Walk—The Spring Maid—The Penalty.

(Special to The Mirror.)

Chicago, Dec. 30.—Beginning the new year the list of plays for the week shows a great and interesting variety. Pomander Walk and The Woman, The Arab and The Case of Becky, Viennese operetta and a college farce, a Parisian studio "show," and an appealing domestic play, grand opera, musical comedy, and Ten Nights in a Bar-Room. Our New Year's week arrivals will be Mrs. Leslie Carter, in Two Women, at the Garrick; Robert Edeson, at Powers, and Lulu Glaser in Miss Dudelack at the Illinois.

For the second week of the new year Victor Moore in a new play at the Cort, where The Master of the House has been running for many weeks is announced; Little Miss Fix-it at the Studebaker, after the long stay of Excuse Me; Madame X at McVicker's.

The little Miss Fix-it will remain at the Studebaker on one week, the theatre having been engaged for the production of The Greyhound, by the writers of The Deep Purple, beginning Jan. 14.

Reports of the reduction by a New York manager of 80 per cent. in balcony and gallery prices were read with interest here. This would cheapen the best balcony seats in the high priced theatres to 75 cents. Gallery seats, two for a quarter, or 15 cents straight.

The Woman, by the same Mr. Belasco, but another De Mille, is now being played simultaneously in Chicago and New York, a second production having been made this week at the Olympic. Mr. Belasco was here. According to a printed interview he went away pleased with the fairness of the critics. They found The Woman most interesting, ingeniously constructed, well written, and unusually well played. Miss Jordan Wood as the telephone girl, Oscar Hardee Kirkland as the jobbist, Gladys Hanson in the title role, Homer Granville and Howard Hansell have been praised in the reviews. Political Intrigue at Washington furnishes the atmosphere of the play, and a telephone switchboard girl in a hotel who is a real woman with strong human emotions, furnishes one of the surprises. The play has drawn large audiences during its first week. A further report of its success will be given.

Pomander Walk has been found just as charming as expected. All opinions gathered, in the papers and out, agree. It is more than the work of a playwright. It is from the heart and accomplished—the work of a dramatist. Louis N. Parker seems to have written Pomander Walk with genius affection for and a relish of fine comedy. The audiences at the Grand Opera House have indicated that the fame of the play has reached us extensively, and that they found it fully as picturesque, new, graceful, and humorous as anticipated. Life in a cosy corner of the world's metropolis is presented with glamor and truth which remind some of Thackeray, and some, who are not so Thackerian, of Dickens. The acting by Lennox Pawle, George Giddens, Reginald Darrow, Dorothy Parker, Cynthia Brooks, Maud Milton, and others of the numerous co., is unanimously called delightful. Pomander Walk is one of the jewels of the season.

Christie MacDonald in The Spring Maid has started off in the official, which she can do for the rest of the Winter. The star and her Vienna vehicle have been received cordially. The music, the humor introduced by Tom MacNaughton, the duets sung by Miss MacDonald and Thomas Conroy, and all the other numbers in which Miss MacDonald participates, are exceedingly popular. The production has great charm. In rich endowment of beauty, it is one of the few distinguished visitors of the season. Elsie Bowen, Bea Hendricks, and others of the big co. do much to make it thoroughly enjoyable. The Spring Maid, with Miss MacDonald, is a treasure for holidays, and the household as far show that they know it.

Christmas crowds followed by a sale of all seats Wednesday afternoon give an idea of how The Kiss Waltz at the Lyric is appealing to the pleasure seekers of Christmas and New Year's weeks. Actions speak louder than words, and General Manager Toscani Worm, upon being asked how The Kiss Waltz was prospering, simply pointed to the crowd inside. Verifying impressions gained from New York reviews, the production is marked by especial richness; and the music, by C. M. Ziehrer, is good, as it should be from its Vienna origin. The Kiss Waltz is conspicuous from the proceedings illuminating it, but there is another which is prettier. Several other numbers are most agreeable and graceful. Robert Warwick's prepossessing appearance and ability in acting are the common key to the audience interested in him. Miss Isabelle was pretty and ingratiating, playing Nelly, and sang excellently. Martin Brown had a lot of things to do a formidable part, but he compelled appreciation by thoroughness, care, and a finished graceful way of doing every little thing. Adele Rowland was a popular success. William Proutie had one chance to sing a good song, and thereby "saved his face." Harry Macdonough, Jr., and Eva Davenport tickled the audience easily, and Elsie Ryan found numerous opportunities to display her pleasing personality.

A special production of The Penalty, in which Hilda Spong starred, was held in Boston, Klimt and Giassolo, managers of the Imperial and a number of travelling companies. They will send The Penalty on tour early in January, with Dorothy Smith, replacing Miss Bowes' part. Allen Mathews, Harrison Thompson, Gus Arthur, Loretta Allen, and others. The last act has been changed, and the original fourth act substituted.

Satan Sanderson was a strong attraction at the Imperial all week. The theatre was filled Thursday matines with a crowd which seemed well acquainted with Hallie Ermine Rivers's story. Norman Hackett played the Rev. Sanderson with much truth, strength and sympathy, an excellent performance of a part that suited him well. There was a great deal of merit in the play, especially for the family theatre, and in this instance it had the advantage of numerous good actors in the supporting company: Frank McDonald as David Stires, William H. Prince as the bishop, William H. Sims as the profane son Harry, and who did the bank clerk with sensible similes, Florence Rittenhouse as Jessie. The five acts were all carefully enhanced with good settings.

The College Widow, with Ty Cobb, the ball player, at the Haymarket next week; and The Old Homestead will inhabit the Crown. Thornton, the Magician, will follow Satan Sanderson at the Imperial and The Barrier is the New

Year's bill at the College. May Hosmer will start the New Year at the Alhambra, heading the stock in The Fatal Wedding, with Wm. Joseph as leading man. His Last Dollar is Manager Marvin's choice for New Year's at the Marlowe and The Girl in the Taxi at the National.

Ten Nights in a Bar-Room continues at the Globe, where it began its stay this week.

Bita Otway has succeeded Virian Blackburn in Excuse Me at the Studebaker.

The Viennese operetta invasion of Chicago is now in effect, under different generals. The Spring Maid under Klaw and Erlanger at the Colonial, and The Kiss Waltz under the Shuberts at the Lyric. Lulu Glaser is trying to get some of the story by calling Miss Dudelack a Scotch Viennese.

The Campus, after hovering about the outskirts of the Loop, in all the neighborhood theatres, arrived at the Whitney Opera House this week for an indefinite stay. This is the college farce, with music, from the University of California, which became a professional success on the Coast and then began traveling eastward. It was written and composed by Walter De Leon. He acts the leading part. A pretty, graceful young comedienne, Miss Muggins Davies, plays opposite with animation though her dancing hardly equals the George Cohan activities of Mr. De Leon. She has a sincere, attentive, thorough way which some young women of as much good looks in her place would hardly trouble themselves to follow. She and Mr. De Leon sing fairly well but in their songs the ideas counts for more than the voices. Boscoe Arbuckle, who plays the inevitable college fat boy has some dominance, assurance, and right impulses for a comedian. He makes a great deal of the fun and wins many encores. Claude Boardman is good as the janitor and Dorothy Smith, a pleasing college widow. Miss Gall acts the girl, whom Fat loves, pretty well. The men of the chorus give a good account of themselves in the college songs, and they yell well when Mr. De Leon gives his exhibitions of the antics of that freakish twentieth century development, the college yell leader. One act closes with yells of various universities. Most of the musical numbers are catchy. Based on popular ideas and rather well sung and acted, they rouse a good deal of applause. The farce has merits but is still ill at intervals and needs further services of a trained nurse.

Ida Fuller, with a company of fifteen, is one of the many attractions at the Majestic next week, beginning New Year's Day. Miss Louise Dresser, who was starred in A Lovely Life at the Olympic, will be back again with a new line of songs. Will Crosby will return with Miss Dayne, this time playing Bill Baffin's Baby. Charley Case is on the bill, too, and numerous others.

Rex Beach's The Barrier will be played at the College following Arsene Lupin, and then The Fighting Hope.

Paul Whistach's play, The Poor Rich, which Tim Murphy timorously submitted at Powers' between two weeks of The New Code, was somewhat ingratiating, if mild, and had in it much of the sure interest concealed in touches of nature. It showed that H. G. Lonsdale can play an English bulldog well and that Margaret Lotus can endow a suitable part with many fine qualities. Mrs. Aubrey Powell appeared much better as Sarah Dunn than as the Xanthippe second wife in The New Code. Adelyn Bushnell gave further proof that she can play ingenues exceptionally well.

Mabel Hale has been summoned from Hot Springs to confer with Manager Mortimer H. Singer regarding the new musical production for The Princess after the run of Valeska Suratt in The Red Rose, which Mr. Singer says will continue ten weeks.

Billy B. Van and Rose and Nellie Beaumont, leading a numerous company, are making A Lucky Hoodoo a lively holiday bill at the Hay-

Hansel and Gretel, especially chosen by the Chicago Grand Opera co. for Christmas Day, drew a large audience, which included hundreds of children. They were intensely interested in the vision of the heavenly gates, the angels and the glittering stairs; the house of



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The new burlesques to come to the Galatea will be Al. Beeves' Beauty Show.

At the Howard Atheneum the Pacemakers will furnish the burlesque, while the house will be headed by John L. Sullivan, together with John Kilian, the Brann Brothers, Will Adams, Kolb and La Neva, and Anna Germaine.

Waldron's Casino will open its new year with The Bowery Burlesquers.

The Bowden Burlesque, new change of vandals will include Tom Donnelly's Minstrel Show, Balston and Son, the Barbores, James Mardi, Belle Hunter, Keene and Johnson, and the Golden Clover Quartette.

Loew's South End will open the week with Vanity Fair, Alfred Howe, Bert and Larry Walton, Dwyer and Graham, William Robinson, and Juggling Johnson.

At Loew's other house, the Orpheum, the Bill will include Florence Horner, Perry Sisters, Cain's Dogs, Mr. and Mrs. McCann, John T. Murray, and Hill and Ackerman.

The new bill at the Hub will include John Conroy and La Diva, Stevenson and Wright, Adelaide and Lawrence, and the Kimball Brothers.

In the theatre part at Austin and Stone's will be West's Dogs, Isabella and Zenobia, Mary Campbell, Horne, and Weston, Flynn, Kenny and Campbell, Castle French, Dolly Clifford, Ethel Green, and the Ferruzzi Sisters.

The Boston papers this week very modestly announced the engagement of Robert Jordan to Jane Laurel Malcolm, daughter of Mr. and Mrs. William Hugh Malcolm, of New York, and were

THE BOSTON STAGE

William Faversham, in The Faun, a Welcome Visitor—Marguerite Clark Well Received—Madame Maeterlinck's Arrival.

(Special to The Mirror.)

Boston, Dec. 30.—New Year's in Boston will open with only two new attractions at the dramatic houses, all the other places showing combination.

William Faversham will come to the Shubert in The Faun, a decidedly welcome visitor, for many feared that he might keep away and carry out the determination expressed here when he left after playing Herod.

The newcomer at the Majestic is Baby Mine, with Marguerite Clark in her original character. The contrast with the morality play, Everywoman, is decidedly marked, and it will attract those who like the lighter vein.

The Back Bay Opera House will open the New Year with old operas, Otello and La Boheme, but things are progressing nicely for the novelties which are to come a little later.

The Concert has proved a decided success at the Hollis Street, and its picture of the life of the musical world is so well presented by David Belasco's co. that the production is proving one of the best liked of the season at this house.

It would look as if The Trail of the Lone Pine would have an unusually long run at the Boston, for it is a strong play, elaborately staged, and the leading character is so well played by Charlotte Walker, the wife of the author, that it dominates the whole drama.

Eddie Foy's appearances in Over the River at the Tremont have drawn especially large houses, even beating Madame Sherry, and the coming week which will be the last before the play goes to New York, promises to have equal favor. Lillian Lorraine is a strong addition to the cast.

The Wizard of Oz has certainly caught the fancy of the holiday audiences at the Castle

Square, and it now looks as if the scarecrow and other fantastic creatures of this extravaganza would hold the stage and keep back John Copley's production of his Radcliffe prize play.

The Princess Zim Zim will not have a long stay at the Plymouth and Dorothy Donnelly, John Barrymore, and the others who have been well received here, will leave it to make way for Alias Jimmy Valentine. It was feared that the stringent laws about children might cause this play to be kept away from Boston.

The Pink Lady will start upon its fourth week in Boston next week with business just as large as ever and selling out every night. Hazel Dawn is the chief favorite in the long cast and she has quickly become a popular prima donna in this comedy.

Get-Rich-Quick-Wallingford will start on its last week in Boston next week, having played without interruption since September. It will come from here straight to Philadelphia and the co. will have no tour of the New England circuit.

Mutt & Jeff will continue with its lively farce of newspaper cartoons. Business continues excellent and the rumors have it that the attraction will continue until the house makes its annual change of policy to moving pictures.

The new play at the Grand Opera House will be The Strangers, another melodrama, and not an old time play of least interest like those which have held the stage here for some time.

At Keith's the Bill will include Frank Foster, Billy's Troubadour, the Widow Kettle, Nutzen, Hoey and Lee, the College Trio, Edwin George, and the Stanleys.

To the National will come Clarence Wilbur, Charlie Brothers, the Winsor Trio, Corcoran and Dixon, Anita Primrose, Rutledge and Pember, George Fredo, and Zeno, Jordan and Zeno.

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WEEK JAN. 8 MOTHER WM. A. BRADY'S GREAT PLAY

that has been here this season. With such a capable cast headed by Mr. Faversham and his wife, Julie Orr, the blending of truth and fancy was very artistic. The author, Edward Knoblaugh, is also the author of *Kismet*, which is not such a success in New York. The Farm left Philadelphia for Boston where it will stay for two weeks when it will then open in the Manhattan Opera House.

The Gamblers is having a very successful run at the Adelphi and its stay is indefinite. It has its melodramatic values, and is rich in popular appeal, which accounts for it having run nearly an entire winter in New York last season. No stars are featured in the cast, but the co. contains several players of position and authority, who are notably well equipped for the parts they have elected to portray. Jane Cowl is a promising actress of much personal beauty, and is making her first visit here in the piece. Others employed include Orme Caldar, Charles A. Stevenson, George Backus, George Wright, Jr., and Wallace Erskine.

The Folies of 1911 are in their last week at the Chestnut Street Opera House, where they have had a very successful run. The parody on *Everybody's* is one of the hits of the very clever offering.

Keith's holiday bill last week had a number of excellent acts, including a new and cleverly staged sketch by Frank De Witt, *The Awakening of Toys*. Eddie Leonard, one of the old-time minstrels, assisted by Mabel Russell, was also a headliner, while Lolo, an Indian girl, mystified the audiences with a number of new ocean illusions and tricks.

Harry Kelly, in the always popular *His Honor the Mayor*, made a big success at the Grand Opera House last week. This week the attraction is another hit-making affair, being a revised and modernized presentation of Hanlon's *Fantasma*. Frances Lee will have the title-role and George D. Melville will appear as the clown. George Hanlon, Jr., will also appear in the cast.

Manager Fred A. Nixon Nirdlinger added another to his list of enterprises last week, leasing the Point Breeze Theatre at Twenty-second and Morris streets, which he has opened as a vaudeville and motion picture house. It has a seating capacity of 1,500.

Sky Farm, a rural comedy with plenty of sentimental interest and dramatic situations, was presented last week by Grant LaFerty's Stock Co. at the Chestnut Street Theatre. William Ingersoll and Carolyn Gates were in the leading

NEW YORK THEATRES.

Messrs. Elbert and Getchell announce a fine line of attractions to come, including *Barriers Burned Away* 21, 1. *Alma, Where Do You Live?* 2, 3. *Thomas Jefferson* 8, 9. *Excuse Me* 18, 19. *Little Miss Fix-It* 20. *The Round Up* 25-27. *Miss Nobody from Starland* 31.

The Princess Stock co. offered a most commendable presentation of *Miss Hobbs* 17-23, with Irene Oshier in the title-role. *Miss Wiggs of the Cabbage Patch* 25-30.

H. M. HARWOOD.

MARSHALLTOWN—NEW ODEON: The Norwoods Dec. 18-23 pleased excellent business. Lena Rivers 24: fair house. Folks from Vermont 25 pleased two fair houses.

DAVENPORT—BURTIS OPERA HOUSE: Creator's Italian Band Dec. 19; satisfactory to light business. Guy Hickman Stock co. 24, 25.

NEWTON—THEATRE: Lena Rivers Dec. 21; good business.

KANSAS.

TOPEKA.

Joseph Manning in Get-Rich-Quick Wallingford Scored Hit—Plays to Capacity House.

Joseph Manning in the role of J. Rufus Wallingford, a get-rich-quick man, played at the Grand Dec. 22 and scored a decided hit. Mr. Manning's vivacious acting kept the audience continually laughing throughout the performances. Horace Dow (Blackie), as Wallingford's pal, and Fanny Jasper, the public stenographer, did exceptionally good work. In spite of the Christmas season co. played to capacity house. Return date 27. Baby Mine, presented by North Brothers Stock co., played to good business.

At the Majestic 25-30 Jenevieve Russell in Rosalind at Red Gate is playing to capacity houses. Performance very good.

The local lodge of Elks entertained nine hundred poor children Christmas afternoon. After feasting the youngsters, they were all given presents—a Lincoln penny and a ticket to the Aurora Theatre, where Manager Elliott arranged a special programme.

H. J. SKINNER.

WICHITA—CRAWFORD: The Chocolate Soldier Dec. 18; appreciative audience; excellent attraction. Get-Rich-Quick Wallingford 21.

AUDITORIUM: The Wolfe Stock co. presented *The Servant in the House* 11-16. The Wolf 18-23.—ITEM: *The Branding*, a new play, by J. W. Dennis and D. E. Davenport, of this city, was given its premiere at the Lyceum 18-23. This is a typical Western play, full of life and vim, and was admirably presented by the North Brothers' Stock co.

NORTON—AUDITORIUM: The Royal Slave Nov. 25; good co. and house; pleased. The Servant in the House 27; good co. Hayes Associated Players presented Under the Bear's Paw Dec. 11. Dolores 12. The Divorce Cure 13; good co. As Told in the Hills 25; good co. and house; pleased.

PITTSBURG—ORPHEUM: *Alma, Where Do You Live?* Dec. 10; good house and co. The White Sister 11; good co.; small house. Madame Sherry 12 pleased large house.

OTTAWA—ROHRBAUGH: Get-Rich-Quick Wallingford Dec. 28 pleased.

KENTUCKY.

LEXINGTON—OPERA HOUSE: Harvey Stock co. in *Under Arizona Skies*. Molly Brown, Girl of the Barracks, and Don't Tell My Wife Dec. 25-30; good co.

PADUCAH—KENTUCKY: Buster Brown Dec. 25; two good houses; good business. Common Law 26; poor business.

MIDDLESBORO—MANHATTAN: Music Makers' Concert co. Dec. 19 pleased small audience.

LOUISIANA.

DONALDSONVILLE—GONDRA: Local talent Dec. 23 pleased. **RIVER LANDING:** Cooly-Thorn Wonderland Floating Theatre 21, drew well and pleased.—**MAGGINN'S PARK:** UNDER CANVAS: The Glass Blowers 17-23; good attraction.

MAINE.

BANGOR—OPERA HOUSE: The Family Dec. 28 well pleased two good audiences.

MASSACHUSETTS.

FALL RIVER—ACADEMY: Clark's Runaway Girls from Dixie Dec. 21-25; one of the very best burlesques co. seen here in many a season; big hit scored by Adeline Roattinger; a special feature was the chorus girl's contest held after the regular performance 22, when several demonstrated their ability as vanderbilt entertainers with much success; cash prizes were given; the audience were the judges; attendance good. *Katzen-Pheasant Musical Comedy* co. 25, 26 presenting *A Knight for a Day*. Girls Will Be Girls and The Runaways, with George Orrey, Louise Horner, Della Foster, Margaret Cullington, Louis Roy, Max Fisher, and David Chase gave a most pleasing performance; is stronger and better than last season, and has a strong chorus that can both sing and act; well staged and costumed; an attraction of merit; attendance very good.—ITEM: Manager Peter S. Clarke of The Runaway Girls co. is deserving of much credit for the very excellent performance given by his co. on their first visit to this city. We have never heard a better chorus than the one with his attraction; a return date would draw S. H. O. after the holidays.—Albert H. Fields, of this city, has written a new one-act playlet, *The Wireless Operator*, that will soon be presented with Mr. Fields in the principal part. Homes and Hollister appeared at the Show 21-23 in a scene from *Shore Acres* and met with success.—Powers, the hypnotist, had a very successful engagement at the Bijou 18-23. Invitations have been received from Messrs. Hathaway and Lonergan for the Lonergan Players' Gamble, to be held on the stage of Hathaway's Theatre. New Bedford. Mass., after the evening performance 27.—Manager Julius Kahn was in town 21, guest of Manager George S. Wiley, of the Academy.—Walter S. Fenner, Mr. and Mrs. H. H. Hadfield, Roy Summer, Alphonse Goettler, Manager Charles A. Goettler, H. F. Hyland, Jack Daley, Charles D. Bush, J. Fred Miller, Manager George S. Wiley, Walter McPhail, Katherine Scott, and a score of other friends extended Christmas greetings.

W. F. GEE.

NEW BEDFORD—THEATRE: Five Musical Lovelands, Weston Sisters, Lillian Carter, and pictures pleased capacity Dec. 24-27.—

HATHAWAY'S: As their first musical comedy offering the Lester Lonergan Players gave Forty-Five Minutes from Broadway 23-30, and it met with instantaneous and emphatic success. As Mary Jane Jenkins Amy Ricard still further enhanced her constantly growing reputation. She achieved a veritable triumph by her graceful and pliant acting and exquisite vocalization. Her solos were so charmingly rendered as to evoke emphatic encores. As James Blake Mr. Lonergan contented himself with a small part. Eddie Pheasant literally revelled in the part of Kid Burns, and invested it with irresistible humor. Holly Lloyd played Tom Bennett imitatively, and bent the audience's eyebrows. William Townsend deserved unqualified praise for his admirable portrayal of Andy Gray. Ottois Neamith was bright and fascinating as Flora Dora, and Maude Blair was excellent as Mrs. Deane. The remaining characters are in capable hands. A chorus of twenty extra people proved thoroughly efficient. The mounting of the piece affords evidence of the taste and care expended upon the Lonergan productions, and obviously no expense has been spared to make the production an unequalled success. It would be difficult to indicate any point capable of improvement. Great credit is due to Bernard Steele and Eddie Phelan for the excellence of the stage management, notably in the artistic and pictorial arrangement of the various groups.—SAVOY: Mr. and Mrs. John Conner and James Malone 25-27; delightful large audiences, and Dercistrus 28-29; excellent bill; big business.—ITEMS: Joseph W. Nye, of Fairhaven, is the guest of Henry W. Savage on Mr. Savage's yacht. "The Jovcean," on a two weeks' cruise to Swan Island, W. I.—After the evening performance 27 Messrs. Hathaway and Lonergan gave a banquet on the stage to about 300 guests. The players furnished a novel entertainment.

BROCKTON—HATHAWAY: The Thompson-Woods Stock co. in *Raffles* Dec. 25-30; opened to capacity and gave fine performances. Thurlow White in the title-role did good work. William B. Freeman as Captain Bedford made a hit. Frances Brandt, Marion Chester, Jessie Bates, and Ida Parks deserve mention for good work. The play was well staged.—ITEM: The members of the Thompson-Woods co. had a banquet and Christmas tree after the evening performance on the stage at Hathaway's, and had a jolly good time. W. B. Freeman acted as Santa Claus and Thurlow White as toastmaster. The members presented a handsome student lamp to William H. Dimock, stage director of the co.

LOWELL—OPERA HOUSE: County Sheriff Dec. 25; two capacity houses. East Lynne 26; good business.—**HATHAWAY:** Brown Horton Stock co. in *Forty-Five Minutes from Broadway* 25-30; big business.—**MERRIMACK SQUARE** and **KEITH'S:** Vaudeville 25-30; good houses.

FITCHBURG—CUMINGS: Albert Lando Stock co. in *Brewster's Millions* Dec. 25-30; best stock production ever here. Albert Lando, Lilian Lee Anderson, John Pea, Frank Thomas, and W. H. Dehmlow deserve special mention.

LAWRENCE—OPERA HOUSE: The Lost Trall Dec. 25 to large house. Charles Cherry in *The Seven Sisters* 26; small but delighted audience. Joseph King's co. in East Lynne 27; fair house.

GLOUCESTER—UNION HILL: The Lorne Elwyn Stock co. in *The Crimson Stain*, *The Sacrifice*, *The Girl of the West*, *Kathleen Macomberne*, *Wanted—A Wife*, and *Camille* Dec. 25-30.

HOLYOKE—EMPIRE: Empire Stock co. Dec. 25-30 in *The Chorus Lady*; packed houses at each performance; entire co. pleasing greatly.

SALEM—EMPIRE: Lost Trall Dec. 27; good co.; fair business.

BATTLE CREEK—POST: Thamas De Swirsky Dec. 20 pleased poor business. Ty Cobb in *College Widow* 24; good co. and business. The Chorus Girl 25; fair co.; good business.

KALAMAZOO—FULLER: New England Folks Dec. 18; well received; big business. Keith Strook co. 18-23; opened with His Last Dollar, followed by *The Vinegar Burner*, *The Peddler*, and *Shore Acres*; very capable co.; satisfactory.

COLDWATER—TIBBETTS OPERA HOUSE: New England Folks Dec. 21; light business.

MINNEAPOLIS—ST. PAUL: Alfred Cooper Well Remembered—H. B. Warner Drew Well and Pleased.

The return of the Shubert to high-class legitimate attractions was inaugurated Dec. 24-30 with Alias Jimmy Valentine, in which H. B. Warner scored a signal victory before a large audience. The support, including all the important "bits," could hardly be improved upon. John Mason in *As a Man Thinks* 31-6. Baby Mine may follow.

The Country Boy visited St. Paul for the first time at the Metropolitan 24-30, with Alfred Cooper, who became a great favorite here while a member of James N. Hall's co. during various Summer seasons in the leading role. The supporting co. is an excellent one, and an admirable performance is given. Emma Trentini in *Nanghi's Martello* 31-6. Pink Lady 7-13. Old Homestead 14-20.

Let George Do It, with George P. Murphy as the German dialect janitor, was well liked at the Grand 24-30. The electrical effects in the jolly jail scene and the "Two Lips Are Waiting in Tulip Town" song number, was much applauded. There were a large number of attractively garbed choristers. St. Elmo 31-6. School Days 7-18. Girl in the Taxi 14-20. White Slaters 21-27.

Lily Lena, Hermine Shore, Millett's Models, Four Elles, Mardo-Aide Trio, Henry Clive, and

Since the decision rendered by the United States Supreme Court, it has been decided by the Monks hereafter to bottle

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Inness and Ryan made up a strong bill at the Orpheum 24-30.

The sketch, *The Picture of Dorian Gray*, Sydny Grant, and Raymond and McNeill are prominent in the Empress bill 24-30.

Big acts are constantly being booked by the 10-cent houses. Madame Hermann heads the Princess bill 25-31.

William McGowan, who has been local representative of the Miles Circuit since this season's opening of the Majestic Theatre, has decided to take a vacation, and will be succeeded on 1 by Jolly Jones, Jr.

The Ducklings were at the Star 24-30.

JOSEPH J. PFISTER.

DULUTH—LYCEUM: Alias Jimmy Valentine Dec. 21, 22; good business; well pleased. The Country Boy 23 matinee and night, to small houses; well rendered performances. Graustark 24, matinee and night; medium patronage; fine production. The Deep Purple 25, 26; splendid houses; highly pleased audience; especially fine work in all roles. THE ORPHEUM M. Kulli, manager of *The Deep Purple*, gave a dinner to his co. on Christmas Eve.—The Lyceum Theatre, of this city, will give a benefit vaudeville performance 4 for Corinne Malterre, who is at a local hospital with a broken leg.

ALBERT LEA—BROADWAY: At Sunrise Nov. 20; fair co. and house. The Deep Purple Dec. 6, best this season; S. H. O. Frank Winkler in *The German Gentleman* 10 pleased good business. Mildred 24; small house.

WINONA—OPERA HOUSE: Toyemaker's Dream Dec. 24 pleased two light houses. Frank Winkler in *A German Gentleman* and John the Janitor 25; packed houses.

MISSISSIPPI.

JACKSON—CENTURY: The Girl of the Golden West Dec. 19 pleased large house. Dockstader's Minstrels 22; good business. The Sweetest Girl in Paris 23 delighted good audience.

PORTSMOUTH—THATRE: Crowded houses first half of week Dec. 25-30. Tommy Donelly's Minstrels being the feature of the bill. Balance of week Marie and Hunter in *The Soldier of Derryville*; Dick Staat, premier costume change entertainer; Beatrice Drew, singer, and new reels.

MANCHESTER—PARK: Lost Trall Dec. 25-27; poor co. and business.—ITEM: Manager Ryan has been transferred to Taunton, and Manager Bellman of Worcester, is now in charge of the Park.

CLAREMONT—OPERA HOUSE: The Savary Dec. 25; good audience; medium satisfaction.

Two St. Louis boys, Will Fox and Harry Marks Stewart, were among the leading cast in *The World of Pleasure Burlesque* co. at Gayety 17-23. Hastings's Big Show 24-30.

V. S. WATKINS.

MEXICO—GRAND: Madame Sherry Dec. 12; excellent co.; well pleased. Statson's U. C. 23 pleased good business.

HANNIBAL—PARK: William McElroy's Minstrels Dec. 19 pleased good house.

FULTON—PRATT'S: White Sister Dec. 17; fair business; co. good.

NEBRASKA.

DOVER—CITY OPERA HOUSE: Taylor Stock co. Dec. 21-25; opened to good business in Charlotte Temple. Other plays: In the Bishop's Carriage and Her Heart Are Troubles. Just Street Team and in Arizona.—ITEMS: The Orpheum and Lorraine continue to draw big business.—The Star has again closed for lack of patronage.

PORTSMOUTH—THATRE: Crowded houses first half of week Dec. 25-30. Tommy Donelly's Minstrels being the feature of the bill. Balance of week Marie and Hunter in *The Soldier of Derryville*; Dick Staat, premier costume change entertainer; Beatrice Drew, singer, and new reels.

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NEW JERSEY.

NEWARK.

Robert Edeson and Mary Ryan Delighted[Good Business—Miner's New House[Opened.

The Arab was beautifully staged and acted at the Newark Dec. 25-30. Robert Edeson's portrayal of the title-role and Mary Ryan's impersonation of the gentle heroine were very well received and delightful. Edward R. Hawley as the governor, Joseph Rawley as Abdallah, Harry L. Forbes as the missionary, and Sydney Alsworth as the representative were all excellent. Seven Days 1.

The Corp. Payne Stock co. disclosed its versatility by presenting *Fifty Miles from Bremen* at the Orpheum 25-30. The entire co. were on the cast, and gave an excellent performance to crowded houses.

Andrew Mack was headliner at Proctor's 25-30. He started in smarthy at the American 17-23, with Blanche Dero and Franklin Woods as the principal fun purveyors. Thurston, the great magician, 24-30.

In Wyoming at Havlin's 17-23, opened to good attendance despite many and strong counter attractions. Willard Mack did well in showing how things happen in that far Northwestern region. S. H. Dudley and The Smart Set in Dr. Beans from Boston 24-30.

Tka stock co. engaged for the Imperial Theatre by Manager D. E. Russell, who has just returned from Chicago, presented East Lynne 24-30.

That popular duo of vaudeville entertainers, Cressy and Dane, were at Columbia 17-23, and drew good business.

The Standard's attraction 17-23. The Girls from Missouri was presented to increased attendance. This co. was for its main stay Thomas Riley and Hobie Harrington, who gave a full repertory for the musical nonsense.

Models à La Carte, Miner's Americana 24-30.

TICKETS

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big favorites here; George B. Reno and co., Krebs and Fox, Dolores Vallecita, the Five Musical Girls, and Zoyarras.

J. Leubrie Hill and co. presented *My Friend from Dixie* at the Columbia to crowded houses 25-30.

Manager Jacoby gave a good Christmas bill at the Court 25-30, with Roland West and co. as headliners.

In the Subway proved a good headliner at the Washington 25-30. Weston and Young scored in their singing and dancing sketch. Others were Bill Dawson, Frank La Dent, Campbell Sisters, Robins and Childish.

Bose Sydell and her London Belles pleased large audiences in the Gaiety 25-30. Johnnie Weber and William S. Campbell, George W. Park, Mark Davis, James Bogard, Florence Nicol, Winnie Henshaw, and Annie Morris helped to give a good performance.

Miner's New Empire, the third new theatre to open its doors in Newark in less than four months, opened Christmas to packed houses. Jardin de Paris Girls as the opening attraction. Edwin D. Miner, general manager, made a brief speech both afternoon and evening, welcoming the patrons. The new theatre has a seating capacity of 1,800, and the interior is bright and cheerful. The stage is large and deep, and affords ample room for staging of elaborate productions. Six large private boxes, on each side of the house, and the balcony and gallery are spacious. Much marble, glazed tile and tapestry has been used in finishing of the interior and the color scheme is pleasing. The Shubert Theatre, the fourth new house, will be opened 8 with Never Homes.

GEORGE S. APPLETON.

BURLINGTON.—AUDITORIUM: A large holiday audience assembled to see Hal Reid's comedy-drama. A Little Outeast. Dec. 25: matinee and night; co. gave general satisfaction; particularly Mildred James cast as Madeline Harcourt. A fine vaudeville and picture bill for the week-end attracted excellent business.

The United Trio, late of the Folies Bergères, gave a class act, consisting of singing, talking, interspersed with bright comedy business that immediately caught the house. The Cafe Trio in a clever pianologue was heartily received.

THE LANNING: Frederick Bresford, well known to the traveling manager and head doorman at the Auditorium and one of Manager Lansing's right-hand men, has joined the army of benefactors. His marriage to Louise Bryan, of Trenton, N. J., occurred 25. This Mirror man extends his heartiest congratulations to Mr. and Mrs. Bresford. Frank and Edith Orton, instrumentalists, and Harry A. Shuster, the boy accompanist, were headliners at an entertainment given 25.—Through the courtesy of Manager Lansing the picture parlor was used for the reception to the children of the town 25. The usual Christmas festivities in the capable hands of a committee of ladies, assisted by "Ed" Carmean, one of the ends of the Burnt Cork Minstrels, was a most successful affair.—Assistant Manager and Mrs. Roy Lansing, of the Auditorium Theatre, enjoy the distinction of having the handsomest Christmas tree in the city.

J. WILL BURR.

PATERSON.—LYCEUM: Everyman's Daughter Dec. 25-30 to good houses; co. capable and pleased. Mutt and Jeff 1-6. Miss Rose, leading lady of the co., gave a Christmas dinner 24 at the Hotel Manhattan. About twenty-four people enjoyed the bounteous repast, and the evening was spent in a very joyful manner.

EMPIRE: Presented the new stock co. for the first time 25-30. The opening bill was Arsenio Lunini, presented in a very capable manner. Louise Kent and John Ince in the leading roles were heartily received. The following members of the co. gave very careful interpretation of the different roles: Brandon Brinkley, J. H. Doyle, John Todd, M. L. Stevens, G. W. Gordon, Norman Fosdick, M. L. Daly, Mary Hill, E. E. Dowling, Herbert Mack and Gertrude De Mont. The stage direction is under the supervision of J. H. Dorie. Scenic and stage effects fine.—**OPERA HOUSE:** Players 25-30 did pretty Peggy in a capable manner. Henrietta Browne and Edward Lynch continue in popular favor. The staging left nothing to be desired.

ELIZABETH.—PROCTOR'S: Night in the Park, Springer and Churchill, Josephine Bellis, Richards and Richards, Valley Girl, Lewis' Dogs and Monkeys, the Musical Suffragettes, Otto Gilbert, Miller's Musical Trio, Force and Williams, Una Clayton's Players Dec. 25-30.—ITEMS: Manager Thomason was presented by the employees of the two local theatres with a diamond ring and \$18 in gold as a Christmas gift in token of the esteem in which he is held.—The Proctor Stock co., which began its season here, is playing to fair-sized houses. This week, Secret Service—Frances Williams, daughter of the late "Billy" (Nigger) Williams, has made many friends by her natural stage presence and effective acting.

UNION HILL.—HUDSON: The new manager, Joseph Smith, is a hustler, and he offered this big holiday bill Dec. 25-30: Jessie Brown, Bicker and Tom Linton and his Jungle Girls, Sherman's Enchantment, Maze and Addis, Madge Morton and Edwards, Wallace's Cocktails, Frank Morrell, and the Fred Twins.

TRENTON.—TAYLOR OPERA HOUSE: The Spring Maid Dec. 25, 26: good business.

NEW YORK.

ALBANY.—HARMANUS BLEEKER HALL: Gertrude Elliott in *Rebellion* Dec. 25, 26: achieved a genuine success with large and appreciative audiences. The skillful interpretation of the leading role in this interesting play on modern marriage conditions by this talented actress won for her the warmest ovation. Supporting co. was especially well balanced, winning much favor. Notably Fuller Mellish and Scott Gatti, George La Goue and Eva Vincent.—**EMPIRE:** Manchester's Cracker Jacks 25-27 provided one of the best burlesques performances to packed houses. The prominent figures were Johnny Jess, John Williams, Harvey Brooks, Ruby Leonie and Mollie Williams, who secured her usual success, especially in *La Danse D'Entremont*. Jersey Lillies 25-30: headed by Charles Howard; entertained large audiences.—**GAETY:** The City Club Burlesques 25-30 drew packed houses. Hi Aisha, dancer, was one of the principal features, which pleased the patrons.

GEORGE W. HERRICK.

ROCHESTER.—LYCEUM: The Spendthrift was given an excellent presentation by a most capable cast headed by Fanny Ward and Lionel Adams Dec. 18-20. The Devil's Disciple, by the Yale Dramatic Club, proved most interesting 22. Some excellent work was done by several of the members.—The Pearl Maiden, a musical comedy, with Jefferson, La Angelina, in the star role, was given its initial production before capacity houses 25-30. The Angels has splendid opportunity for its droll comedy. Daisy Leon and Violet Dale were both charming. Burrell Bar-

baretto, Charles J. Stine and Jerry McAuliffe contributed much to the success of the piece.—

BAKER: No Mother to Guide Her was presented in true melodramatic style 18-20. The Man on the Box has lost none of its attraction as evidenced by the houses which enjoyed the clever comedy 21-23. Woman Against Woman was given an excellent presentation 25-26. Chester De Vondre and Grace Van Alen in the principal roles were capable and efficient.

CORINTHIAN: The Jersey Lillies offered a very good burlesque 18-23. The Trocadero Burlesques presented a lively musical farce 25-30.

Frank Flancy was the chief funmaker. The chorus and costumes were good.—**COOK'S:** Sam Devere co. 18-23. A good chorus, with several comedians, kept the large houses continually entertained. The Merry Burlesques entertained good houses 25-30. The songs are catchy and the singing spirited.

E. G. ZIMMER.

SCHENECTADY.—VAN CURLER: The Man of the Hour Dec. 25: enthusiastically received by two large audiences. M. V. Keeley, J. W. Hay, James Marcus, John Kelly, Kitty Edwards, and Gertrude Perry took care of the principal parts. O. R. Schubert's farce, *Husbands Beware*, played to small houses 25. Gertrude Elliott was seen in *Rebellion* 27 by a large and appreciative audience.—**MOHAWK:** Dave Marion and his Dreamland Burlesques played a return engagement 21-23, and as on its former visit attracted full houses daily. The Jersey Lillies 25-27, with James Cooper at the head, were greeted by capacity houses.

NAT. SAHER.

SYRACUSE.—WIFTING: Bares and Norworth in their Musical Surprise Party delighted large houses Dec. 25: holding the house forty-five minutes with songs and clever reprise.—

EMPIRE: The Spendthrift to light business 21-23. Ralph Herz in Dr. De Luxe returned 25-27; renewed former success.—**HASTABLE:** No Mother to Guide Her to mediocre attendance 21-23. Way Down East, with an excellent cast, did big business 25-30.

A. BRIDGMAN.

WATERTOWN.—CITY: Paul Gilmore in *Mummy and the Humming Bird* and *The Bachelor* Dec. 21, 22. Vogel's Big City Minstrels 23: better than ever; all to excellent and appreciative houses.—**LYRIC:** John B. Willis Musical Comedy co. 25-30: capacity.—**KENEY'S ORPHEUM:** Atta Paige Stock co. 18-23: satisfactory.

DON HOLBROOK.

ONEONTA.—THEATRE: Phil Maher co. in *Get Rich Quick, Her Marriage Vow, A Villain Vagrant*, The Traveling Man, Tempest and Sunshine, St. Elmo, The Man from the West Dec. 25-30: good co. to capacity houses. The Old Homestead 26: as usual delighted a large audience.—**ITEM:** Business has been exceptionally good, notwithstanding the holiday season.

GLOVERSVILLE.—DARLING: The Spendthrift Dec. 18, with Fanny Ward, more than pleased large audience; Miss Ward was well received, as was Lionel Adams. Belgrade Stock co. 18-23: good business and first-class satisfaction. Our New Minister 25 pleased good business at two performances.

BINGHAMTON.—STONE OPERA HOUSE: The Chocolate Soldier Dec. 18: enthusiastically received by very large audience. Emma Loomis, Frances Hewitt, Nelson Reilly, and J. F. McDonough deserve special mention; balance of the co. of very high order; chorus pretty; beautifully costumed; sang well.

NEWBURGH.—ACADEMY: Myrtle and Harder co. opened week Dec. 25-30, with Saturday Jane to S. R. O. Other plays: Sunday, The Great John Ganton, His Last Dollar, The Girl in Waiting, A Gentleman from the South, Awakening of David Strong; co. good.

SARATOGA SPRINGS.—BROADWAY: The Easiest Way was seen here for the first time Dec. 26, with Catherine Proctor, Hallie Thompson, Clare Weldon, Frank Patton, Harry A. King, and Caroline Newcomb in the cast; both play and co. were well received.

AUBURN.—JEFFERSON: Bares and Norworth Dec. 26 pleased S. R. O. Sharnley co. 25, 27 and 30: good business. Plays: Cowboy and the Girl, Ostler Joe, When North Meets South, Girl from the West, and Madame Satan. South.

GLENS FALLS.—EMPIRE: Husband Beware Dec. 25: two performances: fair co.; business good.—**ITEM:** E. J. Lynch, the new manager of the Empire, is certainly making good; business above the average of late.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Murray-Mackey Stock co. Dec. 25-30: fair to good houses. Plays presented: Why He Divorced Her, Cow Puncher's Sweetheart, Girl from Home, Beyond Pardon.

PENN YAN.—SAMSON: The Missouri Girl Dec. 25: matinee and night; S. R. O. Lyman H. Howe's pictures 26: excellent; fair business. Keith's Vaudeville 27: good; light business.

NORWICH.—CLARK OPERA HOUSE: Rockwell's Sunny South Dec. 12 satisfied large audience. A Foxy Tramp 18, 19 failed to please.

WHITE PLAINS.—COURT SQUARE: Crescent Stock co. in Father and the Boys Dec. 18-25. The Virginian 25-30: business good.

PLATTSBURGH.—THEATRE: Jack Lynn Stock co. pleased large houses Dec. 25-30; S. R. O. sing several times.

NEWARK.—SHERMAN: Missouri Girl Dec. 26: good co. and business.—**ITEM:** Business outlook is bright.

JOHNSTOWN.—GRAND: John W. Vogel's Big City Minstrels Dec. 14 pleased large audience.

WELLSVILLE.—BALDWIN: Hortense Nelson in *A Doll's House* Dec. 25 pleased.

PERRY.—AUDITORIUM: Guy Brothers' Minstrels Dec. 28 pleased.

UTICA.—MAJESTIC: Paul Gilmore in *The Bachelor* Dec. 25 pleased two packed houses.

CORTLAND.—THEATRE: The Foxy Tramp Dec. 25.

NORTH CAROLINA.

ASHEVILLE.—AUDITORIUM: Isle of Smiles Dec. 20: fair co. and business. H. F. Miller in *The Havoc* 26: very good co.: pleased good business.

WINSTON-SALEM.—ELKS' AUDITORIUM: Isle of Smiles Dec. 26: large audience; fair performance, owing to depleted co.

NORTH DAKOTA.

WAHPETON.—OPERA HOUSE: Madame Sherry Dec. 18: packed house; pleasing performance. The Rosary 25: well-filled house; good co.: satisfied audiences.

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The Dramatic Mirror Co., 145 W. 45th St., New York

OHIO

COLUMBUS.

James K. Hackett in *A Grain of Dust*—Catharine Countess Made Good impression.

Lyman Howe's Travel Pictures were shown at the new Hartman Theatre during the week of Dec. 18. The films displayed were interesting and unusual. James K. Hackett in *The Grain of Dust* was Christmas attraction. The Tale University Dramatic Association will produce *The Devil's Discipline* 27. The Spendthrift 28-30. The Colonial offered Madame X 25, 26. Aborn English Grand Opera co. in repertoire 26. Deep Purple 3.

Keith's as usual, drew packed houses; Mrs. Gene Hughes in *Youth* being the headliner. Edward Abeles and co. Walter C. Kelly, and others 25-30. Commencing Christmas Day and continuing through the week, the Southern Stock co. offered Billy at the Southern. This excellent stock co. is presenting the best plays obtainable, and is meeting with unqualified success.

Catherine Countess in *The White Sister* pleased large houses at the High Street during the first three days and McFadden's Flats finished the week. No Mother to Guide Her 25-27. Girl on the Streets 25-30. The Goose Girl 1-3. The Light Eternal 4-6.

Edwin Latell and others furnished good entertainment at the Broadway last week. Mattie Lockett heads the bill 25-30.

A great deal of interest is manifested in the joint concert to be given at Memorial Hall 18 by Madame Emma Barnes and Ramille Gosselin. All spent holiday season here. This letter completes my thirty-second year as Mirror correspondent.

WILLIAM H. MCGOWAN.

ZANESVILLE.—WELLER: Howe Travel Festival Dec. 25: matinee and night; pleased good business.—**OPERA:** Woods, Halton and co. presenting *The Musical Mariners* and three other acts; good co. and business.

LAWRENCE B. POE.

SPRINGFIELD.—FAIRBANKS: The Spendthrift 25: co. and play well received by a fair matinee and good night business. Al. G. Field's Minstrels 26: best minstrels ever has ever presented here; decided hit; very good-sized audience.

YOUNGSTOWN.—GRAND: Immobilia Stock co. in *Rose of Killarney* and *Theresa* Dec. 21, Three Weeks 22. The Little Girl That He Forgot and Orphan's Prayer 23; fair business. The Rosary 25-30: good co. and houses.

NORWALK.—GILDER: The Franklin Stock co. opened Dec. 25-30, pleasing capacity houses. Play at first three nights, *The Lion and the Lamb*, *The Brute*, and *The Dawn of a New Life*.

ALLIANCE.—COLUMBIA: The Texas Cat-

tie King Dec. 13 satisfied small house. The Great Benedict 14-15; light business; good attraction. Commercial Traveler 23 satisfied fair house. Baby Mine 28 delighted good business.

TIFFIN.—GRAND: Madame Sherry Dec. 18 delighted good house.

URICHSVILLE.—THEATRE: Madame Sherry 3 pleased.

PORTSMOUTH.—GRAND: The Candy Girl Dec. 25: very poor, to fair business.

OKLAHOMA.

MALESTON.—BUSBY: Thomas Jefferson in *Rip Van Winkle* Dec. 22; good co. and performance.—**ITEM:** Chocolate Soldier canceled 19.

OREGON.

SALEM.—GRAND: Fortune Hunter Dec. 18; excellent co. good house. Seven Days 19; excellent co. small business.

PENNSYLVANIA.

SCRANTON.—LYCKUM: Henrietta Croxson in *The Real Thing* Dec. 25: excellent co. to two of the largest houses of the season. Victor Moore in *Shorty McCabe* 26: co. excellent, to good business. Victor Moore in the title-role was fine. It fitted him like a glove, and at the end of the third act, after much applause, he was promoted with a neat little curtain speech. Harry L. Franklin as Lionel, Maude Turner as Mrs. D. Franklin, and Sam Collins as Nifty Jim, merit special mention. Katherine La Salle as Mary Dealer had a small part, but she made it stand out. Bertram Burton and Alice Morrison as Jack and Jill, the children, were very natural. Hortense Nielsen in *A Fox's House* 27; co. and business good. Hortense Nielsen as Nora Helmar delighted the audience and received numerous curtain calls. Leo D. Faust as Mr. Helmar and Edwin Long as Mr. Krousefield merit special mention.—**POLI:** Packed houses during holidays, with a very good bill, including the Banion Brothers, Keatons, Ryan-Bichfeld co. Six Musical Spillers, Kuiting's Animals, and others.—**NEW ACADEMY:** During the holiday week capacity houses prevailed. Among the many good acts were Edmond Stanley and co. in *A Royal Romance*, Great Johnston, The Bear-Stars, Robinson and Le Fay Ora, and others.—**COLUMBIA:** William's Imperial in *The Lucky Fellow* and *The Decorator* week of Dec. 21 co. excellent, to capacity houses. H. L. Cooper and Wohl Wilson were featured and made good. Wolfe and Leo, the minstrel basses and the high soprano, merit special mention.

READING.—ACADEMY: A co. of excellence appeared in *The Chocolate Soldier* Dec. 20 to poor business; occasioned by the fact that it was the week preceding Christmas; principals and chorus failing me to standard and liberally ancolored. Peck's Big Bow 25, with matinee business ordinary. This was the first production of this farce in this city for quite a number of years. Popular prices prevailed and brought many children. The Country Boy was the Christmas attraction for two performances;

good audiences were in attendance and greatly appreciated this famous comedy; the presentation co. was exceptionally clever. Henrietta Crossan in *The Real Thing* 26; good business; return engagement and practically same cast; that which appeared before, and was one of exceptional merit. Miss Crossan won new laurels in her very congenial role. Victor Moore appeared in his new vehicle, which he performed for the third time on any stage. Shorty McCabe, 27. A fair-sized audience showed approval. The play is founded on the famous stories of Sewell Ford, and gives the star many opportunities in the title-role of an ex-pugilist. The supporting co. was, without exception, adequate, and the staging was delightful feature. Those in the cast were Clara Smith, Howard Morgan, Emma Littlefield, W. H. Sadler, Harry L. Franklin, Irville Anderson, Little Uart, Madel Turner, Sam Collins, Malice Follette, Jean Galbraith, Bertrand Burton, Allie Morrison, Katherine La Salle, Charles Dickson, Sally Warwick, Nicholas Burnham, Percy Denton.

ALENTOWN. —LYRIC: The Bohemian Burlesquers drew two good-sized houses Dec. 22. The two-act musical absurdity *Patsy's Travels* was presented, which with a good olio pleased very much. Charles R. Champlin and players opened 23 for balance of week. Mr. Champlin is very popular and a great favorite in Allentown, and was greeted by two audiences that packed the house; can better than either. The Odeon, for matinee, and *The Mills of the Gods*, night performance, gave excellent satisfaction. Other plays for first half of engagement were *The Call of the Wild*, *Shore Acres*, and *The Reformer*; full houses ruled.

MAHANOY CITY. —GRAND: Rejuvenation of Aunt Mary Dec. 25; two big houses; co. capable. Chocolate Soldier 28; co. well balanced; well staged; unusually good chorus. Francis Heurti's Nadina won big favor with two overflow audiences.—ITEM: Trolley car crowded passengers, en route Chocolate Soldier, Pottsville, jumped in river, near that town, 25. Few were seriously hurt. Special trains carried hundreds to Tamaqua, Ashland, Shenandoah, and return to Chocolate Soldier here 28.

ALTOONA. —MISHLER: The Beauty Spot Dec. 22; well-filled house. Zallah's Own Burlesque co. 26; one of best ever here; large business. Scarecrow 28; good drawing card and pleased. Fifty-five Minutes from Broadway 29; large house. Cowboy and the Thief 30; drew fairly well.—ITEMS: The Orpheum is breaking all previous attendance records.—Mrs. Dr. Munyon spent week with parents here.

WILLIAMSPORT. —LYCOMING OPERA HOUSE: Kirk Brown co. Dec. 25-30; first half of week in On Parole, The Liars, Ingomar, The Iron Master, and The Two Orphans to good-sized and enthusiastic audiences. Kirk Brown, Jerry Taylor, and Bertha Creighton were warmly received; the co. throughout is strong and plays nicely staged; Mr. Taylor is a Williamsport boy.

M'KEEPORT. —WHITE'S NEW THEATRE: The Cowboy and the Thief Dec. 25; good business. The Girl from Rector's 25; capacity business; fair co.; George W. Fahey as Maboon received much applause.—ITEM: Edward Mokelke, of The Cowboy and the Thief co., will join the Keith Stock co. in Cincinnati, O., to play general business.

JOHNSTOWN. —CAMBRIA: Texas Catties King Dec. 22; fair attraction and business. The Beauty Spot, with Frank Doshon, 23; good attraction and business. Thomas E. Shea 25-27; had a highly profitable engagement; giving satisfaction in *A Man and His Wife*, *The Bell*, and Dr. Jekyll and Mr. Hyde.

BUTLER. —MAJESTIC: The Earl Stock co. Dec. 25-30 opened with *For Her Sake* to capacity. Other plays: Ishmael, on the Frontier, The Girl of the Sunny South, Wormwood, When We Were Friends, Wife in Name Only, The King's Enemy, College Chums, The Sweetest Girl in Dixie.

WARREN. —LIBRARY: The Confession Dec. 27 pleased large audience.—WOODWARD: Reopened with strong vaudeville bill 25; good patronage.

SHAMOKIN. —GRAND: Madame X Dec. 25 delighted two packed houses. The Whitney Opera co. in A Chocolate Soldier 28 pleased big house.

YORK. —OPERA HOUSE: The Newlyweds Dec. 18; good business. Silver Threads 25; good business. Champagne Belles 26; fair business.

HARRISBURG. —MAJESTIC: Three Twins Dec. 25; good business, matinee and night; good co.; fine production. Zallah Burlesquers 27; fair at dance.

GREENSBURG. —ST. CLAIR: Forty-five Minutes from Broadway Dec. 25 pleased two big houses. Witching Hour 27 canceled.

POTTSVILLE. —ACADEMY: Chocolate Soldier Dec. 25 delighted packed houses. Champagne Belles Burlesquers 27; fair house.

BERWICK. —P. O. S. OF A. OPERA HOUSE: Cowboy Girl Dec. 20; poor co. and house.

BELLEVILLE. —GARMAN'S OPERA HOUSE: Frank Doshon in The Beauty Spot Dec. 21 pleased good house.

TARENTUM. —THEATRE: Keyes Sisters' Stock co. Jan. 1-8. Beauty Spot 11.

GREENVILLE. —LAIRD: Tyrolean Singers and Yodelers Dec. 21 pleased crowded house.

POTTSSTOWN. —GRAND: Peck's Bad Boy Dec. 25, with matinee; good business; poor co.

BRADFORD. —THEATRE: The Confession Dec. 25; attracted two large houses.

RIDGEWAY. —OPERA HOUSE: The Beauty Spot Dec. 29 pleased.

RHODE ISLAND. PROVIDENCE.

The Blue Bird here for Holiday Week—Old Hollowell's Millions Pleased.

After a brief period of relaxation Christmas Day again found the theatres in full swing, with enormous crowds seeking admission.

The Blue Bird continued its flight and finally perched on the Opera House for a week's stay, Dec. 25-30.

The Girl in the Taxi returned to the Empire Dec. 25-30 and commanded even better business than on its former visit. Ward De Wolf and Lucille Gardiner now have the leading roles.

Frances, who is well known in her chosen sphere of mysticism, proved quite as capable along the legitimate line in the title-role of Old Hollowell's Millions at the Imperial Dec. 25-30. Mrs. Fay is easily the feature of the performance, although the surrounding co. is of adequate proportions.

There is an abundance of good material in the holiday bill at Keith's. Exceptionally good

music and comedy prevail. Wilfred Clarke and co. laid off, followed by Ye Colonial Sextet, the Fox Troupe, Jacob's Talking Dogs, the Bison City Four, Carlin and Penn, Romair and Ward, China and co., Samson and Delila, and motion pictures.

The Bowery Burlesquers were at the Westminster Dec. 25-30, with Lizzie Freleigh, Eddie Fitzgerald, and Jack Quinn in prominent roles. Owing to the extraordinary demand for seats to witness *The Blue Bird* at the Opera House, matinees were held daily. The Gamblers 1-6. Charles Cherry in *The Seven Sisters* 1-6. The Stampede 1-6. Vanity Fair 1-6. Soothern and Marlowe 8-13. H. F. HYLAND.

NEWPORT. —OPERA HOUSE: The Comedians Dec. 26; excellent performance, to fair house.—ITEM: Manager Ellis B. Holmes was presented with a handsome silk umbrella by the house staff 25.

WOONSOCKET. —BIJOU: Bijou Stock co. in Camille Dec. 18-25; performances good; business fair. Girls 25-30; excellent performance.—ITEM: T. J. Kingsley, of the Blue and Grey, spent Christmas here.

SOUTH CAROLINA.

GREENVILLE. —THEATRE: Nat Goodwin and capable co. in *The Captain* Dec. 7; good business. Beverly 9 pleased very good business. The Thief 11; strong co.; deserved better patronage. Around the Clock 15; something out of the ordinary; mirthful and fun provoking; good business. Daniel Boone 16. Naughty Marlets 20 with Florence Webster, and the best co. here this year; good business despite very inclement weather.

CHARLESTON. —A CADRE MY: Naughty Marlets Dec. 25, and matinee, to good houses; first-class co. and production. Chorus Lady 26 failed to draw.

TENNESSEE.

KNOXVILLE. —STAUB'S: Henry Miller in *The Hawk* Dec. 25; strong ethical drama; curtain call for Mr. Miller; good business. Yale Glee, Banjo and Mandolin Club 26; very entertaining; attendance good.—ITEM: The Yale boys were royally entertained by local society.

CHATTANOOGA. —BIJOU: The Goose Girl Dec. 18-23 pleased good business.

BRISTOL. —HARMELING: Thelma Dec. 16; poor co. and business.

TEXAS.

SAN ANTONIO. —GRAND: Seven Days Dec. 16, 17; fine co.; deserved better business. Thomas Coffin Cook, Edmund Pollock, Raymond Walburn, Jack Sheehan, Harry Fowler, Maude Light, Ruby Hoffman, Phyllis Boatwick, and Florence Mack; all deserve mention. Black Patti in the *Jungles* 18; ably assisted by Happy Julius Glenn, John Larkin 21, 22 in Royal Sam; well received.—ITEMS: Under the auspices of the San Antonio Press Club, a Mid-Winter Festival will be given in San Antonio for ten days and nights 28-7.—The Famous Nat Rehm's Shows will furnish the attractions.—Under the direction of Lloyd Spencer, manager of the Plaza Vanderville, and Jack Burke, assistant manager of the Grand Opera House, a matinee performance was given 20 at the Grand Opera House for the benefit of the Christmas Chest Fund, of which time, acts from the Royal in the Plaza, the Star, second act from the Seven Days by the co., plus stage play and local musicians from Symphony Orchestra; \$600 was realized. The movement was a big success, and Messrs. Burke and Spencer were highly committed.

HADEN F. SMITH.

BONHAM. —STEGER OPERA HOUSE: Man on the Box Dec. 22; light business; splendid satisfaction. De Armond Sisters 25-30 (return); good business.

WACO. —AUDITORIUM: Matt and Jeff Dec. 12; good co.; big house. The Chorus Lady 14; good performance; good house. Alias Jimmy Valentine 16; good co.; two good houses.

EI. PASO. —THEATRE: Red Rose Dec. 10-12 pleased good houses. Bright Eyes 16, 17, 18 fair houses.—CRAWFORD: Starland Musical Comedy co. 10-16; good business.

AMARILLO. —GRAND: The Thief Dec. 18; good but poor business; bad weather. The Clansman 21; excellent co.; good business.

WICHITA FALLS. —WICHITA: Traveling Salesman Dec. 19; fair co.; capacity. The Clansman 23; good co.; fair house.

SHERMAN. —OPERA HOUSE: Matt and Jeff Dec. 18; good business; pleased. The Chorus Lady 21; fair business.

VIRGINIA.

PETERSBURG. —ACADEMY: Della Clarke in *Introduce Me* Dec. 27; good co. and performance; small house.

NEWPORT NEWS. —ACADEMY: Paid in Full Dec. 28 pleased two good houses.

WASHINGTON. SPOKANE.

Christmas Celebration Interfered with Regular Offerings—Amateur Notes.

Dave Lewis played to a small audience at the Auditorium Theatre in *Don't Lie to Your Wife* Dec. 20. Madame Sherry 24-26. Lambardi Grand Opera co. 28-31.

Jessie Shirley and co. scored in *Before and After* at the American Theatre 17-23. Wildfire 24-30.

There will be dinners, dances, Christmas trees adorned with all manner of presents, receptions, at which Santa Claus will be the star actor, and other features during the Yuletide season, for *The People Who Are in Spokane during Christmas*. At the Auditorium Theatre, members of the cast of Madame Sherry, who are to be here Christmas, and employees of the house, will be given a reception somewhat out of the ordinary. Manager Charles York, of the theatre, and the management of the co., will act as Santa Claus, giving each worker a present of cash.

The Lambardi Grand Opera co. of 125 people, which will play an engagement of four nights and a matinee at the Auditorium Theatre 28-31, is travelling in a special train of seven cars.

The University of Idaho, at Moscow, put on Pinafors 15. The audience was one of the

largest that ever gathered at a university function.

Carl Milligan, manager of the American Theatre, will entertain the newsboys of Spokane at a theatre party 21.

Christmastide, an omenetta, was successfully presented at Holy Name's Academy 19, by 200 children from the first five grades of the school.

The Merry Milkmaids was given under the auspices of the Pythian Sisters' Lodge of Prospect, Wash., 18.

The audience filled the theatre. For Old Eli, given under the auspices of the Sprague, Wash., High School 15, was well received by a large audience.

The management of the American Theatre is planning to celebrate its first anniversary, which will be reached Christmas night.

The Home Talent Dramatic Club of Pleasant Valley, Wash., was organized with 30 active and 10 honorary members 19. W. S. McCREA.

SEATTLE.

Myrtle Vane Won Much Praise for Her Presence of Mind During Small Fire.

The Lambardi Grand Opera co. at the Moore gave a grand, gala performance, matinee, Dec. 17, and closed its engagement with Madame Butterfield 17, the hit of the previous week, which was repeated by request. On both occasions there was a satisfactory attendance. Concerts Frida Goldstein, a pupil of Boyd Wall, of this city, gave a delightful piano recital 20 in a medium house. The audience was liberal, and the young pianist was the recipient of a number of floral tributes, as well as flattering notices from the local press.

At the Seattle George Sidney and co. appeared in a return engagement of *Busy Ivy* 17, matinee 17, which was fairly well attended.

Carmen was booked as the offering at the Lofts for the week beginning 17, but a fire occurred in that theatre during the progress of the performance on the night of 19. Myrtle Vane, who was playing the title-part, won the encomiums of the local press because of the presence of mind which she exhibited in allaying the fears of those in attendance, so that they left the building in an orderly manner. Arrangements were made with the management of the Seattle, whereby the co. was enabled to resume its presentation 21 at that house until the close of the week. The attendance was not large, due mainly to the holiday spirit prevailing. Miss Vane interested the heart of Carmen, skillfully and well. William Dorrian gave a faithful portrayal in the role of Don Jose Lamas, and Harry M. Connor was effective as Lucas Mendez. The other members of the cast gave efficient support.

BENJAMIN F. MRSERVBY.

WEST VIRGINIA.

WHEELING. —COURT: The Goose Girl Dec. 22, 23; fair co. and business. The Newlyweds and Their Baby 25-27 opened to S. B. O. —APOLLO: The Monte Carlo Girls 25-30; S. B. O.

WESTON. —CAMDEN OPERA HOUSE: Madame Sherry Dec. 26; excellent co. large business.

WISCONSIN.

RACINE. —THEATRE: Jack Bessy Stock co. in One Girl in a Thousand. The Tenderfoot, A Wife in Name Only. The Sweetest Girl of All, Prince Jack, Capital and Labor. The Girl from Home, Mary Jane and her Teddy Bear. The Factory Girl, The Man from Yale; co. good; matines well given; large business. Elk's Lodge 1,000 poor; happy morning of 23 by free entertainment at Bijou Theatre. Performers done their service and the management the theatre, in recognition of which generous act ex-Mayor A. J. Horlick, of Horlick Malted Milk Co., tendered a dinner and banquet noon of 24 at Hotel Racine to all performers and house attaches.

SUPERIOR. —GRAND: Country Boy Dec. 22; fair business. St. Elmo 24 pleased two houses.—ITEM: C. L. Hyland, manager of the new Broadway, arrived from Chicago and announced openings about 18.

FOND DU LAC. —HENRY BOYLE: Grace Bainbridge co. closed week's engagement Dec. 8, Lynn H. Howe 26; intended business; best of satisfaction.

EAU CLAIRE. —OPERA HOUSE: The Harvey Stock co. Dec. 24, 25 in the Whirlpool. Wife in Name Only; pleased good houses.

WYOMING.

CHEYENNE. —CAPITOL AVENUE: The Newlyweds Dec. 20 pleased good business.

CANADA.

MONTREAL. —The S. R. O. Sign in Use at His Majesty's and Princess Theatres—Holiday Attractions.

Mignon was the Christmas bill at His Majesty's by the Grand Opera co. Madame Foley Dereyne made a decided hit in the title-role, and Miss Bowman made an excellent Philine, Carmen was given 26, with Ferabini in the title-role, and Beatrice La Palme as Micasa. The Saturday afternoon concerts are proving very successful. Christmas Day the performance of Mignon was given to S. R. O.

The S. R. O. sign greeted both performances of The Chocolate Soldier at the Princess Dec. 28 and the delightful opera went with its usual swing. Alice York made a most charming Nadina. Juanita Fletcher did clever work in the role of Micasa. Charles H. Bowers scored as Bumeril. Orchestra and staging were both excellent. The Blue Bird 1-6.

The ever popular Two Orphans drew crowded holiday houses in the National Dec. 25-30.

Billy's Tombstones, with Eddie Atherton, H. J. in the leading role, made a funny headliner. The Orpheum, Jimmy Barry, and wife, Sinclair, Warren, the black-faced comedian, and the Baytown Acrobats all go to make up a good holiday bill, playing to holiday business.

The Kentucky Belles at the Royal drew two packed houses in their amazing burlesque in two acts, the Morning After. The musical numbers are particularly good.

The Kinemacolor pictures, Hervey Ghan, violinist, and Pauline Josef, vocalist, are the attractions at the Lyric.

The Frenchmen has a good bill of French drama, vaudeville, and motion pictures.

W. A. TREMAYNE.

LONDON, ONT. —GRAND: R. W. Martin's Repertoire co. concluded a week's engagement Dec. 23 to good average business. The Box 23; fair performance, to good business. Both matinee and night. The Chorus Lady 21; light attendance.—ITEM: Manager Remington, of the Grand, presented each of the married employees with a turkey and the unmarried men with other suitable gifts. The attaché in front of the house decorated by presenting him with an address and a handsome leather suitcase fitted with all the necessary toilet requisites; the members of the orchestra presented him with a fine silk umbrella, and the stage hands also showed their appreciation of the good feeling existing between the management and themselves.

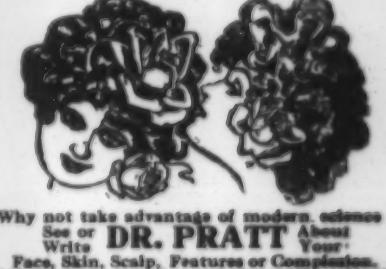
ST. JOHN, N. B. —OPERA HOUSE: The W. S. Harkins co. opened a two weeks' engagement Dec. 23 to two capacity audiences, who enjoyed Girls in the afternoon and the Lottery Man in the evening. The co. includes Thomas Carrigan, Cecil Magnus, Thomas Waller, Alfred Bowker, Alice Baxter, Olive West, Evelyn Henderson, Betty Belmont, and Grace Snyder. Three bills repeated will complete the week, and New Year's Day will give us The Blue Moon and The Turning Point.

CALGARY, ALTA. —LYRIC: West's Majestic Dec. 18-20; fair business. Majestic Stock co. in The Middleman 21-23; good business. Majestic Stock co. in The Man from Ottawa 24-27.—OPHEUM: Elite Musical co. 25-28; big business.—EMPIRE: Splendid Vaudeville 21-27; capacity. —SHRINERS' HALL: De Pacham 28.

HALIFAX, N. S. —ACADEMY: Klar-Urbn co. in Captain Clay and The Bishop's Carriage Dec. 23; good performances and business.

OTTAWA, ONT. —RUSSELL: The Third Dec. 25 pleased two very large audiences.

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KANSAS CITY.

Nanette Flack Won Prompt Approval—William Grew Stock Company Makes Another Hit.

Kansas City saw *Alma, Where Do You Live?* for the first time at the Willis Wood Dec. 24-30, where it played to good business nights. Nanette Flack made a charming Alma and sang herself into instant favor. Abbie Yates did well with her in their several duos. Charles A. Murray furnished most of the comedy. Others of the cast were Charles Walton, Edwin Carewe, Henry Sherwood, Pickering Brown, J. Herbert Crowley, Vivian Gill, Ruth Quinn, and Mary Croft. *The Spring Maid* 31-6.

Robert Mantell opened a week of Shakespearean revivals at the Shubert 24 which included Merchant of Venice, Macbeth, Hamlet, Julius Caesar, Richelieu, Othello, King Lear, and Richard III. Large audiences greeted the popular player and accorded their approval to his many different portrayals. In the opening production of Julius Caesar, Fritz Leiber, Casper Ferguson, Keith Wakeman, and Agnes Elliott Scott deserve special praise. Blanche Ring 31-6.

In Old Kentucky played the week of 24 at the Grand and was given its usual enthusiastic reception. Harry Bulger 31-6.

The William Grew Stock co. had Little Johnny Jones for their offering at the Auditorium 24-30 and scored heavily. This change to a musical offering tested the versatility of the co., but they came through with honors and the play was perhaps their biggest success of the present season. Jack Wilcox was a hit in the name part, while Endy May Jackson shone in the honors with him. Others of the co. were well cast, while the production was appropriately staged and costumed. Her Great Match 31-6.

In Wyoming held the boards at the Gillies 24-30, playing to big business. The production was one of merit throughout, every department being most carefully looked after. Leading parts were in the hands of J. D. Herbert, Jack Mauroton, Dave Livingston, Rose Field, and Ethel Holmgren, and were splendidly cared for. Smart Set 31-6.

Odva, the Water Queen, was the Orpheum 24-30, with Thurber and Madison, McDevitt, Kelley and Lucy, World and Kingston, Cole DeLois Duo, Harry Beresford and co., Dave Ferguson, and Ward Baker, all pleasing. Business big.

The Century had the Broadway Gayety Girls 24-30, opening to two big Sunday audiences. Cherry Blossoms 31-6.

The Empire bill included Karmo's London Comedians, DeMoine Siebert and co., Four Venetians, Niblo and Riley, and Miller, Easie and Miller, all winning applause.

Billy W. Watson and the Girls from Broadway were the Gayety attraction 24-30, playing to a very satisfactory week's business. Passing Parade 31-6.

D. KEEDY CAMPBELL.

CLEVELAND.

Sally Fisher Made Many Friends Here—Praise for Eva Valentine.

Pretty Sally Fisher appeared at the Opera House in Modest Suzanne Dec. 25-30 and captivated all who heard her sweet voice.

At the Colonial Marie Dressier sang "Heaven Will Protect the Working Girl" in her usual breezy manner when she appeared in Tillie's Nightmares 25-30.

Harry R. Stafford and a capable co. were seen to advantage in Everybody at the Hippodrome 25-30.

McFadden's Flats again proved its ability to chase away dull care when seen at the Laramie 25-30. The cast is big, chorus is pretty and can sing.

Ethel Grey Terry, the new Cleveland Stock co.'s leading woman, is a convincing actress and a charming and pretty girl. She was ably supported by Albert Morrison, Fred Kirby, Charles Farn and James Hester in Barbara's Fetiche at the Cleveland 25-30.

Gus Gay, the leading comedian of the Gayety co. and in the burlesque A Florida Enchantment, at the Empire 25-30, brought all manner of fun and a large chorus of well dressed and pretty girls.

Billy Watson is one of the funniest comedians in burlesque or elsewhere. In Krausmeyer's Alley he was funnier than ever. He is supported by a capable co. which appeared at the Star 25-30.

Beldon, Chapman and co. were a big hit in a farce. Oh Doctor, at the Prospect 25-30. Other acts are Ella Fendler and Brothers, wire jockeys and Russian dancers; Clinton and Nolan, The African Queen; a burlesque artist; Ted Gibson and co. After the Game; Al. Lawrence, on mimetic comedian; Kimberly and Hodgkinson piano and singing; Harry Deaves and co., mimes and fied Riding Hood.

Wilson and Pearson were headliners at the Grand 25-30. Other acts are Jack Symons, tramp monologist; Kimball and Lewis, acrobatic novelty; Arline, hoop roller; Guy Brothers, minstrels, and the Kinslers, jockeys.

At the Priscilla 25-30 Eva Valentine and co. gave a clever playlet called At the Threshold. Miss Valentine is an actress who will attract attention. Other acts are Aveline and Lloyd, singing and dancing; Walter Ross, The Fountain in the Fun Factory; the Milliards, musical eccentricities; Gordon and Norton, girl comedians; the Peers, horsemasters; the Marrott Twins, jockeys.

GEORGE DOWNS.

INDIANAPOLIS.

William Hodge Fulfilled All Expectations—The Pink Lady Drew Capacity at English's.

The Pink Lady made the week before Christmas a record one at English's playing from large to capacity houses throughout the engagement. Cecil Cunningham in the title-role, Georgia Harvey, Alma Francis, Wallace McChesney, Jr., Tom Waters, and Jed Prouty were favorites, all of whom were well received. Luis Glaser, in Miss Dudleback Dec. 25-27, Yale Dramatic Club in The Devil's Disciple 28. James K. Backett

In The Grain of Dust 29-30. Lyman H. Howe's pictures 31. Louis Mann in Elevating a Husband 1-3. The Spendthrift 4-6 (return).

Gertrude Hoffmann and her Imperial Russian Dancers presented three ballets and her well-known and always popular Revue at the Shubert 21-22 all of which pleased and met with the appreciation they deserved. A large orchestra under the direction of Max Hoffmann, was a distinct feature of the performance.

William Hodges in The Man from Home, for which Indianapolis has been patiently waiting for four years finally reached here, opening a two weeks' engagement with a matinee Christmas Day. The play, splendidly acted by Mr. Hodges and an excellent co., more than realized our expectations, which were high, partly from hearing say and because of the recognized ability of Booth Tarkington, who is one of our literary lights.

The Colonial Players opened an indefinite stock engagement at the Colonial with two performances Christmas Day in The Chorus Lady. Lillian Stinnett, a former stock favorite, was heartily received in the title-role, and was well supported by Robert Hyman, Walter Gilbert, Julia Morton and others. Virginia 1-6.

The Soul Kiss with Ethel Glimore, Thomas S. Van and others, was a popular and well attended attraction at the Park 25-30. The Traveling Salesman 1-3. The Girl from Bector's 4-6.

Audiences from large to capacity size greeted a good bill at Keith's Christmas week, headed by Houdini, who has lost none of his power to mystify in his few years' absence from the local stage. T. Roy Barnes, of Barnes and Crawford, and Dick Gardner, of Gardner and Revere, were great comedy favorites. Charley Case, Marshall Montgomery, Leander De Cordova and co. in The Loonies, Laura Buckley, and the Gladdebecks pleased.

DENVER.

Cecil Lean, Florence Holbrook, and Jeanette Lawrence Heartily Received.

The long looked for Bright Eyes opened Christmas matinee at the Broadway for a week's stay. A large house greeted the performances Dec. 25 and applause was constant and insistent. Cecil Lean, the leading man, is amusing and sings well. Florence Holbrook, co-star, is clever and her rendering of the song "Bright Eyes" secured many encores. Jeanette Lawrence, who plays the lead in support of the stars, deserves a special word for her fine work; she ably seconds Miss Holbrook and was decidedly popular. Get-Rich-Quick Wallingford 1-7.

The Newlyweds and Their Baby moved into the Tabor-Grand for week 24-31. James P. Rosen as Napoleon Newlywed and later as Spookness walked off with the honors and won his way into the hearts of all the audience. D. L. Don and Beatrice Filini are both good. The music of the play is catchy and the costumes brilliant. Daily matinees all the week.

Laurence D'Orsay is booked for 31-6 in The Earl of Pawtucket, but there seems to be some doubts as to whether the date will be played, as Mr. D'Orsay refuses to appear at popular prices and Mr. McCourt is equally as obdurate that the prices at this house shall not be raised. Mr. D'Orsay was booked originally for the Shubert house, which is still uncompleted owing to the failure to sell sufficient bonds to complete it as rapidly as had been anticipated. If the Tabor is closed for the week it will be the first time in the long history of this theatre that it has been dark during regular seasons.

The Orpheum 25-31 presented its usual good bill, which includes Keith and Korman in clever sand pictures, Frotti and the Lillitantes, Edward Howard and Frank North for a second time this season, Sauer Midday and co., Knute Erickson, Lily Schreiber, James P. Dolan and Ida Lenhart.

Grace Van Stindiford and The Paradise of Mankind closed suddenly in Denver 17.

Bessie Lyons, an eighteen-year-old miss in the freshman class at East Denver High School, was engaged here to understudy the prima donna role in The Chocolate Soldier co. Miss Lyons first appeared in a vaudeville set some years ago, and since then has appeared from time to time during the dinner hour in many of Denver's hotels. GRANVILLE P. STURGIS.

NEW ORLEANS.

Trixie Friganza as the Sweetest Girl Drew Well—Third Annual Visit of Mrs. Wiggs.

The Sweetest Girl in Paris, with Trixie Friganza as the clever young woman in question, was a big drawing card at the Tulane Dec. 24-25. The star is a splendid entertainer and her several numbers being well rendered, drew enthusiastic applause. Maurice Briere, a New Orleans boy, who is blasting his way in the profession, was the star's principal support and gave an excellent account of himself. The chorus was attractive, well gowned and harmonious. Pictures of Sunnyside Farm 31-6.

Dockstader's Minstrels were seen at the Danhine Theatre 24-30. The work of the entire co. was decidedly satisfactory and entertaining and theimitable Lee is as clever and funny as ever. Mother 21-6.

Mrs. Wiggs of the Cabbage Patch, on its third annual visit here, was the bill at the Crescent 24-30. A good cast interpreted the play, which drew well during the week. The White Slave 31-6.

The Lee Musical Comedy co. at the Greenwall, not on All Mixed Up, a farce of some merit, which seemed to please.

The Gagnon-Pollock Stock co. at the Lyric, was seen in At the Old Cross Roads 24-30. The co. is maintaining its high standard of work. Bill 31-6.

Jules Layolle's French Opera co. presented Mignon 25, Le Trouvere 26, and La Tosca 28. Both attendance and quality of performances were excellent.

At the St. Charles Orpheum 25-31 the features were W. H. Thompson, Willis Holt, Wakefield, Gerald Griffin and co., Bedini and Arthur Niels, Trio Du Gros, Henri French and motion pictures.

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JERSEY CITY.

Al. H. Wilson Pays His Annual Visit—Vale Stock Company Opened Well.

Al. H. Wilson and co. in A German Prince played the annual engagement here at the Majestic Theatre Dec. 25-30 to well pleased audiences. The play is well fitted to Mr. Wilson and he is very much at home in the part. Mr. Wilson's voice was in good shape and his catchy music is now whistled on the streets. The German Prince is well acted and staged. Edwin Barbour as the Chicago bankrupt gives fine support, and Jessie Lansing as the mother-in-law is excellent. Edith Yeager is a most pleasing leading woman and Jeannette Carroll plays a small part extremely well. Laurence Barbour as the Chicago lawyer, Ben Holmes as the hotel landlord, and Harry Simular as an American crook are all good. The Rosary 1-6. H. B. Warner in Alvin Jimmy Valentine 1-6.

The Orpheum Theatre returned to its first love 25, when the clever Vale Stock co. took possession of the house and opened with a matinee. The Girl of the Golden West was the introductory bill and each member of the co. won favor before the final curtain. It was an adequate presentation in every respect, all the small details being well taken care of.

Louise Vale, the leading woman, as the girl is a most talented woman. Her work is exceptionally good. Pedro De Cordoba as the road agent is a capital leading man. Will D. Ormsby as the sheriff was fine. Especially good was the acting in the card game scene and the schoolroom scene. The other competent members of the new co. are Marie Reels, Frank D. Cann, Walter D. Nealand, George Morgan, Harry J. Fisher, Henry Huer, Robert Bartlett, Charles Gay, Samuel Godfrey, Leslie King Herbert Frank, and Cecil Hayes. The Warrens of Virginia 1-6. The Eastern War 8-13.

The Facemakers put up a good attraction at the Bon Ton Theatre 25-30 in very good business. Charles Burkhardt is the comedian, and he is a very good one. The burlesques are funny. A particularly good olio is presented by Collins, La Belle and Patton, The Whirl of Mirth, with Eddie Collins, of this city, as star 1-6. Cozy Corner Girls 8-13.

Jersey City Lodge, No. 24, T. M. A., at a meeting 24 elected these officers for the ensuing year: President, Elmer E. Buah (fourth term); vice-president, William W. Baxter; recording secretary, Walter C. Smith (seventh term); financial secretary, William H. Sile (seventh term); treasurer, Herb Lachman (re-elected); marshal, Richard A. Wolff; sergeant-at-arms, Henry H. Wolf; physician, Dr. B. S. Pollok (seventh term); trustees, John Armstrong and George W. Polk, Jr.; chaplain, Joe J. Mart. A turkey supper followed at T. M. A. headquarters, and was attended by Bro. Henry Wolff, and was offered by Bro. Henry Wolff.

Bill 25, Jersey City Lodge will be guests of New York Lodge at its public installation of the latter Lodge 7. On 21 Jersey City will visit Newark Lodge to participate in a stag.

Stockholders of the Phoenix Realty Co. and their friends held a theatre party at the Orpheum Theatre 27 to welcome the Vale Stock co. and the return of stock to that house. Moving pictures and vaudeville had been the offering at this house for the past six weeks, but that style of entertainment had not been pleasing to the Phoenix Realty Co. owners of the theatre. Hence the enthusiasm with which the stockholders and their friends secured the announcement of the change to the legitimate drama and the arrangement of the theatre party to celebrate the event.

Sam Rice, star of the Daffy Dell Burlesque co. has been having more than his share of bad luck this season. First his young son was taken sick, then his daughter and now his wife has pneumonia. Through it all Mr. Rice only lost one night from the co. WALTER O. SMITH.

OMAHA.

Blanche Ring Repeatedly Encored—Good Business at All Houses.

Get-Rich-Quick Wallingford was the popular attraction at the Brandeis Dec. 24-27. The play is an excellent one and the play met with much favor. Underlined: The Spring Maid 24-27.

25-30, School Days week of 31, Alma, Where Do You Live? Jan. 7-10.

Blanche Ring and her bright and happy co. was the offering at the Boyd 24-27. The musical hits were encored again and again, and the costumes were attractive. The Harvard Glee Club 30, R. B. Mantell 31-Jan. 3.

The Orpheum has for week of 24 Richardson's Passing Dogs, Donovan and McDonald, A Romance of the Underworld, Charles and Fannie Van, and the Five Farrel Sisters. Business is good, but might be a trifle better, as we are used to seeing this house packed at both performances.

Gordon-North's The Passing Parade is the week's offering at the Gayety, where the fun is readily enjoyed by a series of large-sized audiences twice daily. Underlined, Ben Welch's Burlesques.

The Big Drug reports the usual week of excellent business, where the attraction is The Cherry Blossoms, with Jack Perry leading the fun. The Ducklings week of 31.

Sauce for the Goose is the offering of the Woodward Stock co. at the American, with The Girl and the Judge underlined.

J. RINGWALT.

PITTSBURGH.

Business Shows Decided Improvement—Anna Wheaton Gained Prompt Recognition.

PIRENAUD, Dec. 30.—The attendance at all of the playhouses this week has been large—a decided improvement over the past two weeks—and the attractions were all worthy.

Bills for the coming week are as follows: Alvin, Marie Cahill, The Opera Ball; Nixon, Maude Adams in Chanticleer; Duquesne, Harry Stock co. in Andrey; Lyceum, Billy Van in A Lucky Hoo-doo; Gentry, The Honey Moon Girls, with the Otto Brothers, and Harry Williams' Academy; Billy Watson and his Beef Trust; Tom Terrell and his co. of twelve London players in Scrooge will be the headliner of a good vaudeville programme at the Grand.

Rebecca of Sunnybrook Farm was acted by a fine co. and nicely mounted at the Nixon. Sam Bernard kept his audiences jolly in He Came from Milwaukee, and his support was excellent, particularly Anna Wheaton, as Betty, who is a most vivacious and clever ingenue, and the piece was finely staged at the Duquesne. Both burlesque houses, the Academy and Gentry, delighted the patrons of the Lyceum. Both burlesque houses, the Academy and Gentry, were good bills.

The opening of the Harris Theatre on Christmas Day was most auspicious, and this handsome new playhouse, offering good vaudeville bills at ten and twenty cents, will no doubt be a success.

A happy and prosperous New Year to all! ALBERT S. L. HEWERTH.

SALT LAKE CITY.

The Rosary at the Colonial—Garrick Stock Company in The Bachelor.

At the Colonial Dec. 17-20 The Rosary drew fair business, pleasing those present. Harrison J. Terry was fully convincing as the Catholie priest. Jean P. Ward gave good satisfaction in her impersonation of the young sister, her character being cleverly made. Gertrude Nettle, De Courcy, were each satisfactory. Other stars of the co. fair. Lawrence D'Orsay 26-27.

At the Orpheum, Keith and Korman presented a clever novelty of pictures in sand which pleased. Knute Erickson, a former Utah boy, gave various characterizations, "making up" before the audience, which were popular. Sauer, Midday and co. and W. B. Patton and co. each gave playlets, dividing honors. Lily Schreiber, child specialties, was pleasing. Howard and North in Back to Wellington were well received. Frotti and Lillitantes were extremely expert and scored. Business good.

At the Garrick the regular stock co. presented Clyde Fitch's play of The Bachelor to fair business. This closes the engagement of Geo. R. Parker who goes to New York. He is replaced by James Durkin, who was with the co. last season, and who, with his wife blonde

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Elsie, played a successful sub-season. Ethel Clifton, leading woman of the co., will also depict soon for the East, her place being taken by Ida Adair.

Manager Cox reports his houses as doing a good business, all the time. C. E. JOHNSON.

DETROIT.

Year's Business at the Garrick Above Average

—Good Holiday Attractions.

Christmas week did not materially lessen the attendance at the Garrick, where "The Deep Purple" was the bill. In fact Manager R. H. Lawrence states that the average attendance for the entire year has considerably exceeded his expectations. Next week "Madame X" is announced. The Sunday concert at the Garrick will be furnished Dec. 31 by Etel Bowen, pianist; Lily Doran, soprano, and Nellie Peck Saunders, "Dancer."

Francis Wilson in his own comedy success, "The Bachelor's Baby," was the happy holiday attraction at the Opera House. Considerable local interest is manifested in the appearance at the Detroit next week of Mrs. Fliske in Harry James Smith's satirical farce, "Mrs. Bumpstead-Leech."

Capacity houses were the rule of the week at the Temple Theatre, where Bud Fisher, creator of Mutt and Jeff, headed a diverting bill which also included Toots Pako and her Hawaiians, Bradin and Derrick, Barry and Wolford, Mayme Remington and her Picknickines, Willie Weston, Jewell's Manikins, and Lane and O'Donnell. Next week's bill will be headed by Irene Franklin.

Ward and Vokes in a musical concoction, "The Troubadour Makers," drew well at the Lyceum Theatre 24-30. Next week, Catherine Coulisse in "The White Sisters."

Petram's Comedy Animal Circus was the acknowledged headliner at Miles's Theatre 23-31. The balance of the bill was rounded out by Dettmar Troupe, acrobatic dancers; Revid and Larch, Italian impersonators; Downs and Gomes, and Charles Sharp.

Charles Robinson's "Crusoe Girls" furnished an interesting example of present day burlesque at the Garey Theatre 24-30. Manager J. M. Ward was very pleasantly remembered again this season by the employees of the house. Next week, Star and Garter Show.

Miss New York, Jr., held the stage at the Avenue Theatre 24-30, and featured the Dancing Mitchells in "The Awakening." Next week, Sam Devere Show.

Dudley Arthur, of the Detroit actor contingent, was in Detroit a few days before Christmas, visiting his mother, and has returned East. ELYP A. MARONI.

CORRESPONDENCE.

(Received too late for classification.)

ARKANSAS.

LITTLE ROCK.—KEMPER: The Girl from the Golden West Dec. 21; clever performance, to large and appreciated audiences. The Common Law 22; fair performance; good business. J. A. Colburn's Minstrels 23 pleased tap-heavy girls. The Chorus Lady 25; performances and business good.

HOT SPRINGS.—AUDITORIUM: Paid in full Dec. 12; excellent co.; fair business. Rexine 13; entertained good house. The Common Law 21; fair co. and business. Girl of the Golden West 22; deserved better patronage. Colburn's Minstrels 23; topheavy house.

TEXARKANA.—GRAND: Man on the Box Dec. 19; fine performance; good business. Common Law 20 pleased light house.

PINE BLUFF.—ELKS: The Love Pirate Dec. 21-23; small attendance; pleased.

NEW HOUSES.

F. F. Proctor is to build another vaudeville house in Albany, on the site of his Bijou Park, in the West End section of the city. J. W. Merrow, who planned the Italian garden which is to be built on the top of the Fifth Avenue Street Theatre in New York will be the architect of the new house, which will be called Proctor's New Theatre. The plans call for a house seating 1,400 and costing \$250,000. This is the fourth theatre project of Mr. Proctor's during the year. With the Fifth Avenue Theatre, the New Proctor's in Newark, the Proctor Arcade Theatre in Schenectady, and the new Albany house, in addition to the one hundred and two houses which he either owns outright or has an interest in now, Mr. Proctor will have one out of the largest and most compact vaudeville circuits in this country.

The Popular Amusement Company, of San Francisco, has acquired the Portals Theatre on Market Street, in that city. The new concern is made up of Gottlob and Marx, the owners of the Columbia Theatre in San Francisco, and Ralph Pincers, their press agent. The house will continue as a vaudeville and moving picture room.

The Columbia Amusement Company, of New York, is negotiating in Columbus, O., for a site for a ten-story office building to contain a theatre. The investment will be between \$150,000 and \$200,000.

The Hudson Theatre Company have built a new theatre in Hudson, N. Y., which is known as the Play House. Its cost is estimated to be nearly \$100,000, with a capacity of 1,500, and with a stage of metropolitan size. There are four boxes, elevated seats in the orchestra circle and two galleries. It will be finished about March 1. Already has a good booking of excellent plays for the rest of the season.

The Park, the latest moving picture and vaudeville theatre at Glens Falls, N. Y., was opened to the public Dec. 24. The building is a great addition to the business section of the city. The front of the structure, which extends back eighty-six feet, is even with the sidewalk, and is finished in white-glazed brick and white-

glazed terra cotta. The entrance is in the shape of an alcove. The inside of the building is constructed entirely of fireproof material. The stage is twenty-five by fifteen feet, and on each side are dressing rooms. Nine hundred comfortable chairs have been installed. In the basement of the building is the heating plant, and bowling alleys will be put in soon. Glasberg and Belien own the building, which was constructed by J. Fred Acker, a local contractor. Joseph Miller will act as manager. Five acts of vaudeville and pictures compose the bill.

Announcement is made by the Princess Amusement Company, of Cedar Rapids, Ia., that they intend to erect a motion picture house in Fort Dodge. The building is to cost \$10,000, and \$2,000 will be expended on the ventilating system. The lobby will be decorated with murals and staff work. The interior will be finished in elaborate wood and decorated in gold, green and white. F. W. Young is secretary of the company.

Building operations will start on Jan. 19.

The new Imperial Theatre in Ninth Street, Washington, D. C., was opened on Nov. 30 by a vaudeville entertainment, including The Mayor and the Manicure, by George Ade; the Three Forrests, Robbie Simons, Lenter and Kellert, and others.

The interior of the theatre is decorated in buff and brown, with occasional touches of blue and pink. There are two floors, and the entire arrangement is such as to suggest an intimate comedy playhouse, the auditorium being broad and the seats running only from Row A to Row N on the first floor. In front of the balcony there is a row of mezzanine boxes. The seating capacity of the house is slightly in excess of 1,000.

The orchestra chairs are upholstered in bronze Spanish leather, and the chairs in the balcony are of oak. The dressing rooms are located beneath the main stairs, and all are equipped with well-lighted dressing tables and lavatories. The booth for the motion picture projecting machine is suspended from the wall at the rear of the balcony.

B. F. Keith signed papers renewing his lease on the Hindmarsh in Cleveland for another ten years on Nov. 14. He pays \$40,000 annually the first three years, the rent increasing \$1,000 each year thereafter. Other New York theatrical interests offered the owners \$50,000 more for the lease than Keith. The lease was awarded in Common Pleas Court by Judge Estep, and later filed with the county records.

The Victor Theatre has been instituted in the Brandeis Stores in Omaha, Neb. The scheme includes the performance of opera records by the Victor Talking Machine, while miniature puppets go through the pantomime on a tiny stage.

Work has been started on a \$100,000 fireproof motion picture theatre on the east side of Plymouth Avenue, Rochester, N. Y. The plans were made by Leon H. Lambert and Son, architects. The company building the new theatre is incorporated as the Thompson-Tyler Company. T. G. Thompson, of Rochester, is president; G. L. Tyler, of Rochester, vice-president and treasurer, and Jacob Nann, Jr., of Syracuse, secretary. The lot has a frontage of eighty feet and a depth of one hundred and eighty feet. The seating capacity of the theatre will be 1,600. The building will be of concrete and brick, fireproof, two stories in height, with four offices on the second floor and a store on the ground floor next to the main entrance. The construction work is in charge of Frederick and Sons.

The only theatre in Fort Jervis, N. Y., was opened Nov. 1. The house is up-to-date, and the managers have instituted a good class of attractions. Fort Jervis and the adjoining town have a population of some 15,000 people.

The Wilson Theatre, of Mason City, Ia., was completely gutted by a disastrous fire Oct. 31. The loss is total, nothing remaining but the four walls. The loss is estimated at \$100,000, fully insured.

The house was erected by C. D. Wilson in 1902. It had a capacity of 1,200, and with a spacious stage, forty-five by seventy, accommodated attractions of all sizes, and its acoustic properties were excellent. Mr. Wilson managed the theatre for two seasons after its erection, and then it passed to the control of A. M. Beall, of Sioux City. The following season J. T. Arthur secured the management, and under his efficient direction the Wilson has prospered for the past six seasons. The loss to Mr. Arthur in this winter's bookings is incalculable. As no other house in the city can be had, the house is being rebuilt.

The new Reg Theatre at Cedar Rapids, Ia., has opened. It has seating capacity of 600. The stage is twenty by thirty feet, and the house has ten exits. The building is fireproof, being constructed of six inches of concrete and asbestos lining. O. R. Stern is the manager.

The Sherman Theatre, of Calgary, Alta., Canada, is a fireproof building in every particular, with every protection of a modern automatic sprinkling system, as well as an automatic ventilator in the roof of the stage, so that if by any mischance the scenery on the stage should take fire, the smoke would escape through the ventilator instead of being forced into the auditorium. The heating and ventilating system is regulated by large fans which, in conjunction with an air washer, purify the air and force it into the auditorium, and throughout the house in a pure condition. Warm when the weather is cold, and cool when it is hot, and the same appliances used for heating in winter will be used for cooling the air in summer.

The main auditorium will have seating capacity for 812 people, while the balcony will accommodate 688. There are also twelve boxes with accommodation for six people each, and twelve loges which will also seat six people each. There will also be two ladies' retiring rooms and two smoking rooms and a check room will also be in use for the convenience of patrons of the house. The proscenium opening which is thirty-six feet wide, is captioned with a megaphone sounding board. The stage, which is seventy-seven feet ten inches wide and forty feet deep, contains fifteen dressing rooms, each equipped with hot and cold water, gas and electric light, while in the basement there is one large chorus room for ladies and another for men. There are also four shower baths for the convenience of the stage folk. The theatre, which will be formally opened early in the new year, will be under the management of W. B. Sherman.

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Batavia, N. Y., is to have a new playhouse to cost \$45,000. The lot for the theatre is in the centre of the town, and measures fifty-four by one hundred and thirty-five feet. The plans call for a ground floor seating capacity of 1,200 people. The style of the house will be Moorish. Rudolph Wagner, of Buffalo, is backing the project.

Boston is to have one of the most exclusive theatres in the country, as it will seat only 120 persons. It will cater only to the wealthy, and its directors include some of the best known members of Boston society. In the new theatre, which is nearing completion, within the walls of an old brick stable at 16 Lime Street, West End, there will be produced plays that public opinion bars from the public stage, including Oscar Wilde's dramas and some of the works of M. Bernard Shaw, Granville Barker, Eugene Brieux, and Ibsen.

At Chambersburg, Pa., on Oct. 12, the New Theatre was opened. This house was erected at a cost of \$35,000, and is one of the most modern and complete playhouses of its size outside of the larger cities. Frank A. Shinabrook, formerly of the Rosedale, is manager. He has begun with the best attractions, and fills in open dates with vaudeville and moving pictures. The seating capacity is 900, including four boxes.

The stage has an opening of twenty-eight by thirty-four feet, with dimensions of thirty-one feet in depth, thirty-three feet wide, height to

feet in gallery twenty-five feet, and gridiron fifty feet. The curtains and scenery are from the Lee Lash Studios of New York city. The decorations are done in solid apple green and old rose with trimmings in gold.

The theatre is to be erected on West Park Street, Butte, Mont., by the Montana Amusement Securities Company, to cost more than \$50,000 when completed. It is to be a picture theater.

Link and Haire, the architects, have prepared the plans in conformity with the ideas advanced by the officers of the company.

The new house will seat 1,000 or more persons and will be a thoroughly modern and fireproof structure, with a large balcony and commodious stage.

The Canadian Amusements, Ltd., which controls the Orpheum and other theatres in Canada, has charge of the erection of a new theatre on St. Catherine Street, near the corner of St. Urban Street, Montreal. The frontage of the lot is eighty-five feet, with a depth of 180 feet. On St. Urban Street there is a frontage of eighty-four feet. The aggregate cost of the land is \$199,000. The cost of the building will be \$125,000. The new theatre will be called the Gayety and will seat 1,050 people, distributed as follows: Lower floor, 550; balconies, 400; galleries, 500; boxes, 100. It will be strictly a business house and will play the attractions of the Columbia Amusement Company. Among the managers who will furnish attractions are Gus Hill, Lawrence Weber, Rice and Barton, Sam Scribner, Charles Waldron, Gordon and North, J. Herbert Mack. Ross and McFarlane are the architects. There will be no posts whatever, the cantilever system being adopted.

The theatre is to be built by the Minsky Realty Company from plans by Thomas W. Lamb in East Houston Street, on the East Side, New York. It will have a seating capacity of 2,200 persons. There will be a roof-garden with seats for 1,200 persons. The building will have a frontage of eighteen-six feet, will be seven stories high and will cost \$250,000.

The proposed theatre and office structure to replace the Thalia Theatre and the Atlantic Garden, on the Bowery, New York, will be put up by the William Kramer's Sons Realty Company from plans by W. H. McElpatrick. This will be one of the largest playhouses ever designed for an East Side site. It will occupy a plot with a frontage of 100 feet and a depth of 200.3 feet, or, in other words, with an area equal to about one-fourth that of the Madison Square Garden block. Its height will be eight stories and the cost \$325,000.

At the northwest corner of Suffolk and Delancey streets, in this city, the Delancey Amusement Company will build a \$100,000 theatre. It will be three stories and will have a frontage of about eighty-six feet and a depth of 125 feet. It will be of three stories. The plans have been drawn and filed by L. L. Sauer, architect.

Another theatre, three stories, sixty-eight feet by eighty-five feet ten inches, at the corner of Eldridge and Delancey streets, for the Delancey and Eldridge Theatre Company, from plans by Thomas W. Lamb, will cost \$150,000.

The Empress Theatre, in the north end of Main Street, Salt Lake City, was opened on Nov. 8 with Sullivan and Considine vaudeville. The building is a massive structure of steel and concrete in the latest approved method of fire-proof construction. Practically the only wood in the building is on the floor of the stage and the wood entering into the making of the opera chairs. Within the entrance to the house proper a novel appointment is at once apparent.

Behind the rows of seats a glass screen which keeps out draughts but does not obstruct the view is provided. Rich green carpets are laid in the house. The boxes, especially artistic in their arrangement and construction. On each side of the stage are provided illuminated programme receptacles. A feature that is calculated to prove popular with women folk is the nursery, which is provided with toys of every description, cribs and other delights for the diminutive patrons of the house who have not yet arrived at the age of appreciation, but who may be left in the care of competent maids while their elders are within enjoying the entertainment. Former Governor Heber M. Wells formally opened the house in an address to the patrons of the theatre.

The abandoned Luna Park property in Ordn and Atlantic streets, Bloomfield, near Pittsburgh, Pa., has changed ownership and improvements have been going on for two months. The parcel involved contains sixteen and one-half acres, a part of which is hilly, but because of its choice location there is a general demand for lots on it. One plot seventy by one hundred and fifty-six feet has been leased to the White Company, of Cleveland, manufacturers of steam and gasoline motor cars. The acre is on the Grant Boulevard and other automobile dealers are expected to locate there, making it a motor center. Melwood Street will be opened through shortening the distance to East Liberty, and provision will be made for a subway station as projectors of such a system always have de-

nated Luna Park as one of the stopping places. In improvements being made close to half a million dollars are involved.

Max Spiegel, proprietor and manager of the College Girls and Girls of Bohemia burlesque companies, playing the Columbia Amusement Company's circuit, has leased the new Clinton Theatre, in Albany, which has remained in an unfinished state for the past year in consequence of legal complications. The property is now owned by the Buel Construction Company, of New York, and it is planned to finish the structural work and have the new playhouse ready for opening in January. Klaw and Erlanger productions as well as the attractions allied with the firm will be booked at the new theatre.

None of the so-called syndicate attractions have been seen at an Albany theatre for the past three years, with the exception of an occasional booking at the Empire Theatre under the management of James H. Rhodes. Consequently the opening of the new Clinton Theatre under the new conditions by Manager Spiegel will be thoroughly appreciated by Albany theatrologues.

The Metropolitan Theatre in Seattle is the finest playhouse on the Pacific Coast. It was formally opened by Marc Klaw on Oct. 4. Frohman, Klaw and Erlanger determined to build the Metropolitan Theatre after Mr. Klaw had taken a fifteen-minute drive through Seattle's business district in a taxicab. The house was built by the Stone and Webster Corporation, after plans by Howells and Stokes, of New York. The total seating capacity is 1,650. The building is an absolutely fireproof structure, only brick and steel and concrete being used in the construction.

The notable plaster modeling, which is a feature of the interior decoration, was done by the famous Broach, who went from New York with a corps of assistants especially to fill this contract. The Metropolitan Theatre marks the center of the "Old University Tract." It will shortly be flanked on both sides by huge buildings erected by the Metropolitan Building Company, these buildings to be connected by a suspended arcade with another group of which the present White and Henry buildings are the nucleus. More than \$300,000 was expended in the construction of the theatre, exclusive of furnishings and equipment. The perfect acoustic properties developed in the Metropolitan were accomplished without resorting to a sounding board. The house, in all of its departments, maintains at all times a working force of more than fifty persons. With certain productions this number increases to 108. The lights are controlled by "dimmers." It will be noted that there are no abrupt changes from light to dark and that degree of illumination are graduated. All of the scenery in the "backstage" division is absolutely fireproof. The switchboard which controls the lighting, both house and effects, is the largest theatrical switchboard in the West. The general color scheme of the interior decoration is dull old rose and dull French gray. This treatment is intended to be unobtrusive and quiet, that not distracting the eye from the stage. The entrance rotunda is of pure white Italian marble, black Belgian mozaico and terrazzo panels. Every cubic foot of air in the theatre is changed every six minutes. The fresh air is admitted only after being filtered through water. Every seat in the house is within full view of the stage. A three-ton asbestos curtain divides the stage from the body of the house. The facade of the Metropolitan is a faithful copy of the facade of the Palace of the Doges, Venice.

The plans for the new West Forty-second Street theatre in New York, filed by Thomas W. Lamb, architect, show that it is to be a four-story edifice, having studios on the upper stories in front. It will have a facade of brick and terra cotta forming a massive arch inclosing immense glass windows. It has a frontage of sixty feet and a depth of ninety-two feet nine inches. The Woods, Bitting, Bloom Theatre Company, of which Sol Bloom is president, is the owner. The site is on the south side of West Forty-second Street 300 feet east of Eighth Avenue. It will be called the Julian Bitting Theatre.

The opening of the new Keith Theatre on St. Clair Street, Toledo, took place Sept. 25. The vaudeville house, with its furnishings, cost between \$150,000 and \$175,000. Joseph Pearlstein, a Toledo theatrical man, was chosen by B. F. Keith to be the manager. The theatre is constructed entirely of concrete and steel and is as nearly fireproof as any structure can be made. In addition to the entrances there are four exits on each floor, fire escapes from every exit, and a tunnel leading from the court to Madison Avenue. The fire curtain of the stage operates in steel grooves. The house has a total seating capacity of 1,629 people, divided as follows: Lower floor, 694; balconies, 302. There are toilet, rest, smoking and check rooms on each floor, all conveniently located, this being a feature seldom supplied to the second balcony. There are ten dressing-rooms, and the unusual feature consists of two dressing-rooms and the bath for animals. The color scheme is old rose and ivory with subdued touches of gold and a shading of light green on the mural work of the walls and ceiling. There is an idealistic landscape painting in the central panel of the ceiling. The old rose color scheme is followed rigidly in the heavy drapery of the boxes, as well as the velvet carpet of the lower floor. The balcony floors are covered with battleship linoleum. The lobby is finished in old ivory, relieved by touches of gold and light green.

The new Park Theatre in Detroit opened some time ago and was preceded a few weeks by the Hippodrome. The new houses are both booked with vaudeville by Harry Sefton.

The Macdonough Theatre in Oakland is now managed by F. A. Geisea, who manages John Cort's attractions in the Southwest. The theatre continues to play Cort and Klaw and Erlanger offerings, as before.

Toledo is to have a new theatre building and it is being built. It will be called the New Lyceum and may be ready for occupancy at the opening of the 1912 theatrical season. The plans of the new playhouse are by Architect Alanson W. Johnson. Walter B. Moore is managing the Lyceum. The Toledo Lyceum occupied its late quarters for many years, and the building is not in condition to warrant heavy expense upon it to make it an up-to-date playhouse. The old Lyceum has been one of the most successful amusement places in the city, but has not the capacity nor equipment which the management will install in the new building.

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ANGLIN, MARGARET (Louis Nethersole): Baltimore, Md., 1-6.
ARLISS, GEORGE (Liebler and Co.): New York city Sept. 18—Indefinite.
AT SUNRISE (Co. B; Darrell H. Lyall): Hinckley, Ill., 4, Earville 4, Rochelle 5, Dixon 6.
AT THE MERCY OF TIBERIUS (Glaser and Stair): Nashville, Tenn., 1-6, Memphis 8-13.
BABY MINE (No. 1; Wm. A. Brady, Ltd.): Boston, Mass., Jan. 1—Indefinite.
BABY MINE (No. 2; Wm. A. Brady, Ltd.): Superior, Wis., 3, Ashland 4, Calumet, Mich., 5, Hancock 6, Ishpeming 8, Marquette 9, Escanaba 10, Menominee 11, Green Bay, Wis., 12, Appleton 13, Wausau 14.
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BACHELOR'S HONEYMOON (Gibson and Bradfield): Hickman, Ky., 3, Covington, Tenn., 6.
BARRIERS BURNED AWAY (Gibson and Bradfield): Maccatine, Ia., 6, Rock Island, Ill., 7.
BARRYMORE, ETHEL (Charles Frohman): New York city Dec. 4—Indefinite.
BETES, BLANCHE (David Belasco): Syracuse, N. Y., 4.
BEN-HUR (Klaw and Erlanger): New York city Dec. 23—Indefinite.
BILLY THE KID (Herbert Farrel): New Haven, Conn., 3, Waterbury 4, Bridgeport 5, 6.
BIRD OF PARADISE (Oliver Morosco): Albany, N. Y., 4, 5, New York city 8—Indefinite.
BLINN, HOLBROOK (Wm. A. Brady): Brooklyn, N. Y., 1-6.
BLUE BIRD (Liebler and Co.): Montreal, Can., 1-6.
BOUGHT AND PAID FOR (Wm. A. Brady): New York city Sept. 26—Indefinite.
BROWN, GILMOR (Frank A. Brown): Alpine, Tex., 3, Sanderson 4, Del Rio 5, 6.
BUNTY PULLS THE STRINGS (Cecil De Mille): New York city Oct. 10—Indefinite.
BUTTERFLY ON THE WHEEL (Lewis Waller): New York city Jan. 9—Indefinite.
BURKE, BILLIE (Charles Frohman): Philadelphia, Pa., 25-Jan. 6, Washington, D. C., 8-13.
CARTER, MRS. LESLIE (John Cort): Chicago, Ill., 31-Jan. 19.
CHECKERS (Moxon and De Mille): Ventura, Cal., 3, San Bernardino 4, San Diego 5, 6, Los Angeles 7-13.
CHORUS LADY (A. J. Aylesworth): Coffeyville, Kan., 3, Independence 4, Joplin, Mo., 5, Parsons, Kan., 6, Pittsburg 7, Ft. Scott 8, Ottawa 9, Lawrence 10, St. Joseph, Mo., 11-13.
CHORUS LADY (Southern; J. H. Early): Greensboro, N. C., 3, Winston-Salem 4, Danville, Va., 5, Newport News 6.
CORBURN PLAYERS (L. N. Goodstadt): Webb City, Mo., 3, Ft. Scott, Kan., 4, Pittsburgh 5, Springfield, Mo., 6, Clinton 8, Sedalia 9, Jefferson City 10, Kirkville 12, Quincy, Ill., 13.
COLLIER, WILLIAM (Messrs. Shubert): New York city Nov. 27—Indefinite.
COMMERCIAL TRAVELER (Frank W. Hitchcock): Weston, W. Va., 3, Lumberport 4, Grafton 5, Clarsburg 6, Buckhannon 8, Sutton 9, Charleston 10, Hinton 11, Roaneverte 12, Bluefield 13.
COMMUTERS (The: Henry B. Harris): Madison, Wis., 3, Rockford, Ill., 4, Elkhart, Ind., 5, Jackson, Mich., 6.
COMMUTERS (The: Henry B. Harris): Lewiston, Me., 3, Salem, Mass., 4, Lawrence 5, Fitchburg 6.
CONCERT THR (David Belasco): Boston, Mass., Dec. 25-Jan. 15.
CONFESSION: Akron, O., 2, 3, Alliance 6.
COUNTISS, CATHERINE (Star and Haydn): Detroit, Mich., 31-Jan. 8.
COUNTRY BOY (Co. A; Henry B. Harris): Baltimore, Md., 1-6, Boston, Mass., 8-13.
COUNTRY BOY (Co. B; Henry B. Harris): Minneapolis, Minn., 31-Jan. 6, Paulsboro, Wis., 7, Stillwater, Minn., 8, Mankato 9, Albert Lea 10, Watonwan 11, Rochester 12, Winona 13, La Crosse, Wis., 14.
COUNTRY BOY (Co. C; Henry B. Harris): Amsterdam, N. Y., 3, Watertown 4, Ogdensburg 5, Oswego 6, Homestead, Pa., 12, Corning, N. Y., 15.
COUNTY SHERIFF (Eastern; O. E. Woe): Ithaca, N. Y., 3, Camden 5, Utica 6.
COUNTY SHERIFF (Southern; O. E. Woe): Statesville, N. C., 3, Charlotte 6, 7.
CRANE, WILLIAM H. (Joseph Brooks): New York city Nov. 27—Indefinite.
CROMAN, HENRIETTA (Maurice Campbell): Cortland, N. Y., 3.
DANIEL BOONE ON THE TRAIL: Cincinnati, O., 31-Jan. 6.
DAWN A TO-MORROW: Savannah, Ga., 3, Brunswick 4, Jacksonville, Fla., 5, 6, Montgomery, Ala., 7, Pensacola, Fla., 8, Mobile, Ala., 9, Meridian, Miss., 10, Jackson 11.
DEEP PURPLE (Liebler and Co.): Columbus, O., 2, 3.
DEEP PURPLE (Liebler and Co.): Seattle, Wash., 31-Jan. 6.
D'ORSAY LAWRENCE (John Cort): Denver, Colo., 31-Jan. 6, Lincoln, Neb., 8, Omaha 10, 11, Sioux City 12, 13, 14.
DONNELLY, DOROTHY (Liebler and Co.): Boston, Mass., Dec. 20—Indefinite.
DORO, MARIE (Charles Frohman): Chicago, Ill., Nov. 20—Indefinite.
DREW, JOHN (Charles Frohman): Brooklyn, N. Y., 1-6, Bridgeport, Conn., 8, New Haven 9, Waterbury 10, Springfield, Mass., 11, Hartford, Conn., 12, 13.
DRIFTWOOD (Leder-Bronson Co.): Louisville, Ky., 31-Jan. 6, Toledo, O., 7-13.
EDISON, ROBERT (Henry B. Harris): Chicago, Ill., Jan. 1—Indefinite.
ELI AND JANE (Harry Green): Thomas, Okla., 3, Custer 4, Clinton 5.
ELLIOTT, GERTRUDE (Liebler and Co.): Rochester, N. Y., 1-6.
EVERYMAN'S DAUGHTER (Rowland and Clifford, Inc.): Newark, N. J., 1-6, Boston, Mass., 8-13.
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St. Louis, Mo., 24-Jan. 6, Kansas City 7-13, St. Joseph, 14-15.
EXCUSE ME (Eastern; Henry W. Savage): Washington, D. C., 1-6, Hagerstown, Pa., 8, York, Lancaster 10, Harrisburg 11, Altoona 12, Johnstown 13.

EXCUSE ME (Southern; Henry W. Savage): Dallas, Tex., 3-9, Oklahoma City, Okla., 4, 5, McAlester 6, Ft. Smith 8, Muskogee 9, Tulsa 10, Joplin, Mo., 11, Pittsburg, Kan., 12, Springfield, Mo., 13.

EXCUSE ME (Western; Henry W. Savage): Chicago, Ill., Oct. 22-Jan. 6, St. Louis, Mo., 7-13, Alton, Ill., 14.

FAMILY THR: Worcester, Mass., 1-3, Springfield 4-6.

FARNUM, DUSTIN AND WILLIAM (A. H. Woods): Washington, D. C., 1-6.

FAVERSHAM, WILLIAM: Boston, Mass., 1-3, Fay, Eva (Vaughn Glaser): Syracuse, N. Y., 8-13.

FERGUSON, ELSIE (Henry B. Harris): New York city Dec. 4—Indefinite.

FINNE, MRS. (Harrison Grey Fiske): Detroit, Mich., 1-6, Cincinnati, O., 8-13.

FORTUNE HUNTER (Cohan and Harris): Brooklyn, N. Y., 1-6.

FORTEINE HUNTER (Cohan and Harris): San Francisco, Cal., 31-Jan. 18.

GAMBLERS, THE (Original: Authors' Producing Co.): Philadelphia, Pa., Dec. 18-Jan. 6, New York city 8-13.

GAMBLERS, THE (Eastern: Authors' Producing Co.): Providence, R. I., 1-6, Portland, Me., 8-10, Lewiston 11, Lowell, Mass., 12-13.

GAMBLERS, THE (Western: Authors' Producing Co.): Portland, Ore., 31-Jan. 3, Eugene 4, Medford 5, San Francisco, Cal., 7-14.

GAMBLERS, THE (Southern: Authors' Producing Co.): Clinton, Mo., 3, Pittsburg, Kan., 4, Springfield, Mo., 5, Joplin 6, 7, Sedalia 8, Jefferson City 9, Evansville Ind., 10, Henderson, Ky., 11, Owensboro 12, Paducah 13.

GARDEN OF ALLAH (Liebler and Co.): New York city Dec. 21—Indefinite.

GEORGE, GRACE (Wm. A. Brady): New York city Jan. 1—Indefinite.

GET-RICH-QUICK WALLINGFORD (Eastern: Cohan and Harris): Boston, Mass., Sept. 25-Jan. 6, Philadelphia, Pa., 8-20.

GILMORE, PAUL (Paul Gilmore Co.): Carbonado, Pa., 4.

GIRL FROM RECTOR'S: Fond du Lac, Wis., 8, Racine 9.

GIRL FROM RECTOR'S (Western: Max Plohn): Lima, O., 3, Indianapolis, Ind., 4-6, Columbus, O., 8-10, Ft. Wayne, Ind., 11, Muscle 12, Terre Haute 13.

GIRL IN THE TAXI (A. H. Woods): Chicago, Ill., 25-Jan. 6.

GIRL OF THE MOUNTAINS (O. E. Woe): Cambridge, O., 4, Newark 8, Springfield 8.

GOOSE GIRL (Central: Baker and Castle): Cambridge, O., 3, Parkersburg, W. Va., 4, Chillicothe, O., 8, Portsmouth 6, Cincinnati 7-13.

GOOSE GIRL (Eastern: Baker and Castle): Columbus, O., 1-3, Richmond, Ind., 4, Shreveville 5, Madison 6, Louisville, Ky., 7-13, West Baden, Ind., 14.

GRAUSTARK (Eastern: Baker and Castle): Mandan, N. Dak., 3, Dickinson 4, Miles City, Mont., 5, Billings 6, Big Timber 8, Bismarck 9, Anaconda 10, Butte 11, Great Falls 12, Helena 13.

GRAUSTARK (Southern: Baker and Castle): Eatonton, Ga., 3, Macon 4, Millington 5, Sanderston 6, Wrightsville 8, Hawkinsville 9, Waycross 10, Savannah 12, Brunswick 12.

HACKETT, JAMES R.: New York city Jan. 1—Indefinite.

HACKETT, NORMAN (Star and Haydn): Grand Rapids, Mich., 31-Jan. 3, Bay City 4, Saginaw 5, Flint 6.

HAWTHREY, WILLIAM (A. G. Detamore): Galt, Cal., 3, Stratford 4, Kalamaico, Mich., 5, So. Bend, Ind., 6, Benton Harbor 7, Goshen, Ind., 8, Elkhart 9, Laporte 10, Belvidere 11, 11, Janesville, Wis., 12, Beloit 13.

HEDGE, WM. T. (Liebler and Co.): Indianapolis, Ind., 25-Jan. 6.

HILLINGTON, MARGARET (Edw. J. Bowes): New York city Dec. 8-Jan. 8.

OLD KENTUCKY (A. W. Dingwall's): St. Louis, Mo., 31-Jan. 8, Alton, Ill., 8.

INTRODUCE ME (Raleigh, N. C., 3, Greenboro 4, Spartanburg, S. C., 8, Asheville, N. C., 6, Charlotte 8, Yorkville, S. C., 9, Abbeville 10, 11, Greenville 12, Charleston 12, Savannah, Ga., 18, Jacksonville, Fla., 14).

IRISH PLAYERS (Liebler and Co.): Reading, Pa., 2.

KISMET (Harrison Grey Fiske): New York city Dec. 25—Indefinite.

LACKAYE, WILTON (I. S. Sibley): New York city Dec. 21—Indefinite.

LENA RIVERS (Southern: A. J. McCallum): Texarkana, Tex., 3, Atlanta 4, Jefferson 5, Marshall 6, Jacksonville 9, Palestine 9, Teague 10, Morris 11, Groves 12, Calvert 13.

LION AND THE MOUSE (Northern: United Play Cos.): Tucson, Ariz., 3, Tucson 4, Glendale 5, 6, Clifton 7, Morenci 8, Deming 9, Mex., 9, Silver City 10, Santa Fe 12, Las Vegas 13, Trinidad 14.

LION AND THE MOUSE (Southern: United Play Cos.): Miami, Miss., 3, Jackson 6, Starkville, Wis., 31-Jan. 6.

MCLINTYRE, FRANK (Henry B. Harris): Milwaukee, Wis., 31-Jan. 6.

MADAME X (Henry W. Savage): Detroit, Mich., 16, Chicago 18, 7-20.

MANN, LOUIS (Werba and Losacher): Indianapolis, Ind., 3, Dayton 6, Columbus 8, Woodstock 9, Macon 9, Tupelo 10, Oxford 12, Water Valley 13.

MILLION THE HOUSE (A. H. Woods and Master of the House): Chicago, Ill., Nov. 5—Indefinite.

MELVILLE, BOSE (J. R. Sterling): Monterey, Calif., 3, Watsonville 4, Santa Cruz 5, Woodland 6, Marysville 7, Chico 8, Red Bluff 9, Medford, Ore., 10, Eugene 11, Albany 12, Salem 13.

MILLION THE HOUSE (Henry W. Savage): New York city Dec. 21—Indefinite.

MISSOURI GIRL (Central: Maria H. Norton's): Norton, Kan., 3, Hutchinson 4, Lebanon 6, Fabon 8, Mankato 10, Glen Elder 12, Owasso 13.

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MOTHER (No. 2; Wm. A. Brady): Salt Lake City, U. S. 31-Jan. 3. Provo 4. Grand Junction, Colo., 6. Leadville 7-13.
NAZIMOVA, MME. (Charles Frohman): New York city Dec. 6—indefinite.
NELSON'S HORTENSE (Ithaca, N. Y., 2-3. Wilkes-Barre, Pa., 4. Hazleton 5).
O'HARA, FISKE (Robt. E. Irwin): Hamilton, Can., 1-8.
OLCOTT, CHAUNCEY (Augustus Piton): Philadelphia, Pa., 25-Jan. 6.
OLD HOMESTEAD (Frank Thompson): Chicago, Ill., 24-Jan. 6. Minneapolis, Minn., 7-13.
OLD HOMESTEAD (Frank Thompson): Williamsport, Pa., 3. Corning, N. Y., 5. Newark 9.
OLE SWANSON (C. S. Primrose): St. George, Kan., 6. St. Marys 7. Brooklyn 8. Lincoln 9.
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OVER NIGHT (No. 3; Wm. A. Brady): Rome, N. Y., 3. Norwich 4. Oneonta 5. Wilkes-Barre, Pa., 6.
PAID IN FULL (C. S. Primrose): Altona, Ia., 8. Mankato, Minn., 8. Rochester 6. La Crosse, Wis., 7. Portage 8. Woodstock, Ill., 9.
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POLLY OF THE CIRCUS (Western; A. S. Stern): Seattle, Wash., 31-Jan. 6. No. Yakima 8. Spokane 9. 10. Coeur d'Alene, Lewiston, Id., 12. Walla Walla, Wash., 13. Pendleton, Ore., 14.
POMANDER WALK (Liebler and Co.): Chicago, Ill., Dec. 24—indefinite.
POYNTER, BEULAH (H. J. Jackson): Memphis, Tenn., 31-Jan. 6. Chattanooga 8-13.
REBECCA OF SUNNYBROOK FARM (Joseph Brooks): New York city 1-6.
REBECCA OF SUNNYBROOK FARM (Joseph Brooks): New Orleans, La., 31-Jan. 6.
REEVES, DOROTHY: Iola, Kan., 3. Ottawa 4. Lawrence 5. St. Joseph, Mo., 6. Leavenworth, Kan., 7. Des Moines, Ia., 8. Oklahoma 10. Marshalltown 11. Waterloo 12. Dubuque 13. Moline, Ill., 14. Freeport 15. Aurora 16.
RIVALS, THE (William Yule's): Vernon, Can., 3. Kilowna 4. Summerland 5. Penticton 6. Esquimalt 8. Salmon Arm 9. Revelstoke 10. Golden 11. Kamloops 12. Guelph 13.
ROBERTSON, FORBES (Burke, Shubert): San Francisco, Ca., 22-Jan. 13.
ROBISON, MAY (L. S. Sire): South Bend, Ind., 2, 3. Joliet, Ill., 4. Aurora 5. Madison, Wis., 6. St. Paul, Minn., 7-13.
ROSALIND AT BED GATE (Gaskell and MacVitty): Pierre, S. Dak., 3. Rapid City 4. Belle Fourche 5. Deadwood 6. Hot Springs 8. Edgemont 9. Ft. Robinson, Neb., 10. Alliance 11. Broken Bow 12. Havanna 13.
ROSARY (No. 1; Rowland and Clifford): Jersey City, N. J., 1-6. Trenton 8. Scranton, Pa., 9. 10. Wilkes-Barre 11-13.
ROSARY (No. 2; Rowland and Clifford): Liverpool, O., 3. Wheeling, W. Va., 4-6. Beloit, O., 8. Parkersburg, W. Va., 9. Marietta, O., 10. Caldwell 11. Cambridge 12. Zanesville 13.
ROSARY (No. 3; Rowland and Clifford): Los Angeles, Cal., 31-Jan. 6. San Diego 7. Ventura 8. Santa Barbara 9. San Luis Obispo 10. Monterey 11. Santa Cruz 12. San Jose 13.
ROSARY (No. 4; Rowland and Clifford): Elkins, W. Va., 3. Buckhannon 4. Weston 5. Morgantown 6. Philippi 8. Piedmont 9. Cumberland, Md., 10. Martinsburg, W. Va., 11. Hagerstown, Md., 12. Lancaster, Pa., 13.
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ROSARY (Gaskell and MacVitty): Rochester, Minn., 3. Red Wing 4. Hastings 5. Lake City 6. Menomonie, Wis., 8. Nellisville 9. Marshall 10. Grand Rapids 11. Tomah 12. Redfield 13. Sioux City 14.
ROUND UP (Klaw and Erlanger): Chicago, Ill., 17-Jan. 6.
ST. ELMO (Vaughan Glaser): St. Paul, Minn., 31-Jan. 6. Minneapolis 8-13.
SCARECROW, THE (Henry B. Harris): Dayton, O., 3. Louisville, Ky., 4-6.
SERVANT IN THE HOUSE (Gaskell and MacVitty): McAlester, Okla., 3. Holdenville 4. Henryetta 5. Sapulpa 6. Tulsa 7. 8. Nowata 9. Independence, Kan., 10. Coffeyville 11. Joplin 12. Parsons 13.
SEVEN DAYS (Wagenhals and Kemper): Natchez, Miss., 3. Vicksburg 4. Greenville 5. Jackson, Tenn., 6.
SEVEN DAYS (Wagenhals and Kemper): Newark, N. J., 1-6.
SHEA, THOMAS E. (A. H. Woods): Buffalo, N. Y., 1-6.
SILVER THREADS (Richard J. Jose): Richmond, Va., 1-6. Norfolk 8-13.
SIMONE, MME. (Liebler and Co.): New York city Jan. 9—indefinite.
SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): Hartford, Conn., 3, 4. Springfield, Mass., 5, 6.
SPENDTHRIFT (Frederic Thompson): Indianapolis, Ind., 4-6.
SQUAW MAN (Clarence Bennett): Seattle, Wash., 7-13.
STAHL, ROSE (Henry B. Harris): New York city Aug. 31-Jan. 6. Baltimore, Md., 7-13.
STARR, FRANCES (David Belasco): Chicago, Ill., Dec. 14-Jan. 20.
STRUGGLER, THE: Boston, Mass., 1-6.
TALKER, THE (Henry B. Harris): Meriden, Conn., 3. New Britain 4. Waterbury 5, 6. New York city 8—indefinite.
TEA NIGHTS IN A BARROOM: Chicago, Ill., 24-Jan. 13.
THIEF (Western; H. O. Emery): Hobart, Okla., 5. Anadarko 4. El Reno 5. Norman 6. Purcell 8. Ardmore 9. Tishomingo 10. Durant 11. Denison, Tex., 12.
THIRD DEGREE (Central; United Play Co.): Rochester, N. Y., 1-4. Syracuse 4-6. Worcester, Mass., 8-10. Springfield 11-13.
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 PRINGLE, DELLA: Boise City, Id. —Indefinite.
 PROSPECT (Frank Gersten): New York city—Indefinite.
 REGAN-LEWIS (Jack Regan): Tampa, Fla.—Indefinite.
 RICHMOND (W. Watson): Stapleton, S. L.—Indefinite.
 SHERMAN: Elgin, Ill. Sent. 4—Indefinite.
 SHIRLEY, JESSIE: Spokane, Wash. Dec. 4—Indefinite.
 SOUTHERN (Harry Stubbs): Columbus, O. Sent. 25—Indefinite.
 SPOONER, CECIL (Blaney-Spooner Co.): New York city Ans. 2—Indefinite.
 SPOONER, EDNA: May 11. (Finsenman): Brooklyn, N. Y. Dec. 18—Indefinite.
 STAINACH-HARDS (Ira D. Hards): Cohoes, N. Y. Nov. 18—Indefinite.
 STAINACH-HARDS (Ira D. Hards): Yonkers, N. Y.—Indefinite.
 STANFORD-WESTON (Maurice Stanford): Elmsford, N. Y. Oct. 2—Indefinite.
 TAYLOR (Chas. A. Taylor): Zanesville, O. Oct. 30—Indefinite.
 THOMPSON-WOODS (Monte Thompson): Brockton, Mass. Sept. 4—Indefinite.
 TURNER, CLARA (W. F. Barry): Niagara Falls, N. Y.—Indefinite.
 VALER (Travers Vale): Jersey City, N. J. Dec. 28—Indefinite.
 VANE, MYRTLE (Eddie Diamond): Seattle, Wash. Dec. 10—Indefinite.
 WESCHLER (A. P. Weschler): Erie, Pa. Nov. 2—Indefinite.
 WOLFE (J. A. Wolfe): Wichita, Kan. Sent. 11—Indefinite.
 WOODWARD (O. D. Woodward): Omaha, Neb. Sept. 9—Indefinite.
 YE PLAYHOUSE: Bellingham, Wash.—Indefinite.

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 BELGRADE (L. L. Belgrade): Rutland, Vt. 30-Jan. 6.
 BRECKENRIDGE, CHARLES: Bedford, Ind. 1-6.
 BOYER, NANCY: Williamsport, Pa. 8-13.
 CHAMPLIN, CHAS.: Poulsbo, Wash., N. Y. 1-6.
 CHASE-LISTER (Clarence Askins): Alanson, Neb. 28-Jan. 8. Long Pine 4-7. Valentine 8-10. Gordon 11-18.
 CHICAGO (Charles H. RossKam): North Adams, Mass. 1-6 Troy, N. Y. 8-13.
 COLONIAL (Portland Honkiss): Campbellton, Can. 1-8. Dalhouse 4-6. Bathurst 8-10. New Castle 11-18.
 GRAYCE, HELEN (N. Appell): McKeesport, Pa. 1-6. Greensburg 8-13.
 HALL, DON C.: Madison, Wis. 1-18.
 HARRIS, W. S.: St. John, Can. 25-Jan. 6.
 HAYES, LUKE & ASSOCIATE PLAYERS: Bartlesville, Okla. 3. Albany 4-6.
 HICKMAN-BESSETT (James D. Proudlove): Kennewick, Wash. 1-7.
 HILLMAN'S (F. P. Hillman): Hill City, Kan. 1-8.
 HILLMAN'S IDEAL (Frank Manning): Superior, Neb. 1-8.
 HOOVER (Grover Hoover): Edwardsville, Ill. 1-6.
 KEYSER SISTERS (Chester A. Keyes): Tarentum, Pa. 1-6.
 LA PORTE, MAE: Jackson, Mich. 1-6.
 LYNN (Jack Lynn): Burlington, Vt. 1-6. Gardner, Mass. 8-12.
 MAHER, PHIL (Phil Maher): Middletown, Conn. 1-6. Torrington 8-13.
 MARKS, MAY A. BILL (R. W. Marks): Gloversville, N. Y. 8-13.
 MURPHY'S COMMISSIONS (Wm. H. Murphy): Franklin, La. 28-Jan. 6.
 MURRAY AND MACKAY (John J. Murray): Middletown, N. Y. 1-6.
 PICKERTS FOUR (Willis Pickert): Wilmington, N. C. 1-6.
 ROYAL: Rome, Ga. 1-6.
 SHANNON BROTHERS (Harry Shannon): Atlanta, Ga. 1-8. Wilmington 4-6. Hillsboro 8-13.
 SHARPLEY: Lyons, N. Y. 1-6.
 TEMPEST (J. L. Tempest): Shenandoah, Pa. 1-6.
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 BOSTON GRAND OPERA (Henry Russell): Boston, Mass. Nov. 27—Indefinite.
 BRIAN, DONALD (Charles Frohman): Philadelphia, Pa. 26-Jan. 13.
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 CAHILL, MARIE (D. V. Arthur): Pittsburgh, Pa. 1-6.
 CAMPUS, THE (Chas. V. Kavanagh): Chicago, Ill. 24-Jan. 6. Columbus, O. 7-10. Toledo 11-18.
 CARLE, RICHARD (Frances and Lederer): San Antonio, Tex. 8. 4. Austin 5. Waco 6. Ft. Worth 8. Dallas 9. 10. Oklahoma City, Okla. 11. 12. Tulsa 13. Muskogee 14.
 CAT AND THE FIDDLE (Chas. A. Bellon): Cohoes, N. Y. 8. Clearfield, Pa. 5. Bone, N. Y. 12. Owego 10. Towanda, Pa. 11. Ithaca, N. Y. 12. Geneva 13.
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 COHAN, GEORGE M. (Cohan and Harris): New York city Sent. 23—Indefinite.
 COLLEGE WIDOW (Vaughn Glaser): Chicago, Ill. 1-6. Cleveland, O. 7-13.
 COW AND THE MOON (Chas. A. Bellon): Oswego, N. Y. 8. Penn Yan 4. Geneva 5. Auburn 6. Weedsport 8. Canandaigua 9. Lockport 11. Niagara Falls 12. Bradford, Pa. 13.
 COWBOY GIRL (G. B. Ainsworth): Camden, N. J. 1-8. Salem 4. Vineland 8.
 COWBOY GIRL (H. H. Whittier): Clifton Park, Va. 3. Harrisonburg 4. Luray 5. Front Royal 6.
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PINAFORE (Messrs. Shubert): New York city 25-Jan. 6.
PINK LADY (Klaw and Erlanger): Boston, Mass., Dec. 11—Indefinite.
PINK LADY (Klaw and Erlanger): St. Louis, Mo., 24-Jan. 6. St. Paul, Minn., 8-13.
PINK LADY (Klaw and Erlanger): Louisville, Ky., 1-6.
QUAKER GIRL (Henry B. Harris): New York city Oct. 23—Indefinite.
RAY BLANCHE (Frederic McKay): Kansas City, Mo., 31-Jan. 6.
SCHOOL DAYS (Stair and Havlin): Omaha, Neb., 31-Jan. 6. St. Paul, Minn., 7-13.
SIDNEY GEORGE (Frank Whitbeck): Red Bluff, Cal., 8. Chico 5. Marysville 6. San Francisco 7-13. Stockton 14.
SMART SET (Charles E. Barton): Kansas City, Mo., 31-Jan. 6.
SOUL KISS (Mittenthal Bros.): Cincinnati, O., 31-Jan. 6.
SPRING MAID (Werba and Luescher): Kansas City, Mo., 31-Jan. 13.
SPRING MAID (Werba and Luescher): Scranton, Pa., 8-5. Easton 6. Plainfield, N. J., 8. Bridgeport, Conn., 9. Meriden 11. New Britain 12. Waterbury 13.
THREE SET (Charles E. Barton): Kansas City, Mo., 31-Jan. 6.
TOMMY (Mittenthal Bros.): Cincinnati, O., 31-Jan. 6.
WILLIE (Baldwin 11. Franklinville 12. SURATT VALESKA (Lee Harrison): Chicago, Ill., Dec. 10—Indefinite.
SWING TEST GIRL IN PARIS (Harry Askin): Houston, Tex., 2-3. Austin 4. San Antonio 5-7. Waco 8. Corsicana 9. Ft. Worth 10. Dallas 12. 13. Shreveport, La., 14.
SYLVA, MARQUERITA (A. H. Woods): Chicago, Ill., Nov. 14—Indefinite.
THREE ROMEOs (Messrs. Feltner and Dryfus): New York city Nov. 18-Jan. 6.
THREE TWINS (Philip H. Niven): Boston, Pa., 3. West Chester 4. York 5. Reading 6. Lancaster 8. Hanover 9. Hagerstown, Md., 10. Cumberland 11. Martinsburg, W. Va., 12. Annapolis, Md., 13.
THREE TWINS (Western: F. A. Wade): San Francisco, Cal., 31-Jan. 6.
TRENTINI, EMMA (Oscar Hammerstein): St. Paul, Minn., 31-Jan. 6.
VAN RILEY B. (Stair and Havlin): Pittsburgh, Pa., 1-6.
VIENNESE OPERA (M. Hazin): New York city Dec. 25—Indefinite.
WARD AND YOKES (Stair and Havlin): Toledo, O., 31-Jan. 6.
WEDDING TRIP (Messrs. Shubert): New York city Dec. 25—Indefinite.
WINTER GARDEN REVIEWS (Messrs. Shubert): New York city Sept. 27—Indefinite.
WOODRUFF, HENRY (Mort H. Singer): Bowling Green, Ky., 3. Columbia, Tenn., 4. Nashville 5. 6. Knoxville 8. Chattanooga 9. Gadsden, Ala., 10. Birmingham 11. Montgomery 12. Mobile 13.
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BELLES OF THE BOULEVARD (Fred Meller): Chicago, Ill., 31-Jan. 6. Detroit, Mich., 7-13.
BEN WELCH (Jack Singer): Omaha, Neb., 31-Jan. 6. Kansas City, Mo., 7-13.
BIG BANNER (Gallagher and Shean): Philadelphia, Pa., 1-6. Brooklyn, N. Y., 8-13.
BIG GAITY (W. A. Miller): Toledo, O., 31-Jan. 6. Chicago, Ill., 7-13.
BIG REVIEW (Henry P. Dixon): St. Paul, Minn., 31-Jan. 6. Omaha, Neb., 7-13.
BOHEMIANS (Al. Lubin): Baltimore, Md., 1-6. Philadelphia, Pa., 8-13.
BON TONS (Jesse Burns): Albany, N. Y., 1-8. Schenectady 8-13.
BOWERY (Hurtig and Seamon): Boston, Mass., 1-6. Albany, N. Y., 8-10. Schenectady 11-13.
BROADWAY GIRLS (Henry Shapiro): St. Louis, Mo., 31-Jan. 6. Indianapolis, Ind., 7-13.
CUTTRY GIRLS (Morris Weinstock): Chicago, Ill., 31-Jan. 6.
CHERRY BLOSSOMS (Max Armstrong): Kansas City, Mo., 31-Jan. 6. St. Louis, 7-13.
COLLEGE GIRLS (Chas. Foreman): New York city 1-13.
COLUMBIA (Frank Logan): New York city 25-Jan. 6. Springfield, Mass., 8-10. Worcester 11-13.
COZY CORNER GIRLS (Louis Watson): Philadelphia, Pa., 1-6. Jersey City, N. J., 8-13.
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FOLIES OF THE DAY (Barney Gerard): Philadelphia, Pa., 1-6. Wilkes-Barre 8-13.
GAY WIDOWS (Louis J. Oberworth): Minneapolis, Minn., 31-Jan. 6. St. Paul 7-13.
GINGER LADY (Hurtig and Seamon): Cleveland, O., 31-Jan. 6. Toledo 8-13.
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IMPERIALS (Sim Williams): Newark, N. J., 6. New York city 8-20.
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PACEMAKERS (T. M. Herk): Boston, Mass., 1-6. Montreal, Can., 8-13.
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QUEEN OF BOHEMIA (Henry F. Jacobs): Baltimore, Md., 1-6. Washington, D. C., 8-13.
QUEENS OF THE POLIES BERGERE (Connie and Shannon): Brooklyn, N. Y., 1-12.
QUEEN OF THE JARDIN DE PARIS (Joe Howard): Sioux City, Ia., 2. 3. St. Joseph, Mo., 4-6.
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ROSE SYDNEYS (W. S. Campbell): Hoboken, N. J., 1-6. New York city 8-20.
RUNAWAY GIRLS (Peter S. Clark): New York city 1-6. Philadelphia, Pa., 8-13.
SAM DEVERE'S (Louis Stark): Detroit, Mich., 1-6. Chicago, Ill., 7-13.
SOCIAL MAIDS (Hurtig and Seamon): Minneapolis, Minn., 31-Jan. 6. St. Paul 7-13.
STAR AND GARTER (Frank Weisbord): Detroit, Mich., 31-Jan. 6. Toronto, Ont., 8-13.
STAR SHOW GIRLS (John T. Baker): Chicago, 24-Jan. 6. Cleveland, O., 8-13.
TAXI GIRL (Hurtig and Seamon): Milwaukee, Wis., 31-Jan. 6. Minneapolis, Minn., 7-13.
TIGER LILIES (D. B. Williamson): Milwaukee, Wis., 31-Jan. 6. Minneapolis, Minn., 7-13.
TROCADEROS (Chas. H. Waldron): Schenectady, N. Y., 1-3. Albany 4-6. Fall River, Mass., 11-13.
WHIRL OF MIRTH (Louise Stark): Jersey City, N. J., 1-6. Boston, Mass., 8-13.
WORLD OF PLEASURE (Geo. H. Pitchett): Cincinnati, O., 31-Jan. 6. Chicago, Ill., 7-13.
YANKEE DOODLE (Sol Meyer): Cleveland, O., 1-6. Pittsburgh, Pa., 8-13.
ZALIAH'S OWN (W. C. Cameron): Washington, D. C., 1-6. Baltimore, Md., 8-13.
MISCELLANEOUS.
HOFFMAN, GERTRUDE: Cincinnati, O., 31-Jan. 6. Cleveland 8-13.
RAYMOND, THE GREAT (Maurice F. Raymond): Calcutta, India, Nov. 11—Indefinite.
THURSTON, HOWARD (Dudley McAdow): Chicago, Ill., 31-Jan. 13.
DATES AHEAD.
(Received too late for classification.)
BOYER, NANCY, STOCK: Bradford, Pa., 1-6.
BROWN, KIRK: Corning, N. Y., 1-3.
CHAUNCY-EIFFER STOCK (Fred Chaney): Dunkirk, N. Y., 1-6. Olean 8-13.
CONFESSION, THE: Greenville, Pa., 4. Sharon 5. Alliance, O., 6. Steubenville 8.
EIGHT WAY, THE: Ithaca, N. Y., 4. Seneca Falls, 6.
HUMAN HEARTS (Southern: C. R. Reno): Bryan, Tex., 3. Brenham 4. San Antonio 8. San Marcos 9. Gonzales 10. Yoakum 11.
MANN, LOUIS (Werba and Luescher): Hamilton, O., 7. Middleboro 8. Springfield 9. Lima 10. Toledo 11-13.
OVER NIGHT (William A. Brady): Penn Yan, N. Y., 10. Ithaca 13.
TAYLOR STOCK: Gloucester, Mass., 1-6.
AMATEUR NOTES.
The Junior Class of Lebanon Valley College gave their annual college play on Dec. 8, before a large and appreciative audience. The Stomps to Conquer was the play rendered under the direction of May Belle Adams of Lebanon Valley College. Clara K. Horn was Miss Hardcastle; Edith Lehman, Miss Neville, and Little Sparswood, Mrs. Hardcastle. Others in the cast were: George Williams, Landis Klinger, V. D. Holloman, Charles Ulrich, G. A. Biele, V. M. Hofffinger, John K. Shirk, E. K. Boucher, Frank Shearer, Sarah Zimmerman.

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ACTORS' SOCIETY AT HUDSON.

The first of the plays to be produced by the Actors' Society in accordance with their offer to the New York managers last September, will be given at the Hudson Theatre, Friday afternoon, Jan. 5, by courtesy of Henry B. Harris. The occasion will be a public dress rehearsal of Hartley Davis's play, *The World, the Flesh and the Devil*, given by members of the society. The audience will be composed of invited guests from the clubs devoted to the study of plays in the city, managers and critics. The purpose of the society is to determine the worth of plays by a public presentation with scenery and all other requisites without risk of loss to any manager. They do this on the principle that a play cannot be adequately judged when in manuscript form, but can when properly acted out. Henry B. Harris has kindly furnished the use of the theatre, scenery and props, and the probable cast will include Odgen Crane, Henry Mortimer, John Harrington, Isabel Lee, Eleanor La Salle, Sadie Handy, Abigail Marshall, Alf Helton, William Chaterton, Edward McWade, and others. The generosity of the society should be appreciated by every one interested in the welfare of the American stage.

WEBER AND FIELDS REUNITE.

Joe Weber and Lew Fields have renewed the theatrical partnership which they were in for twenty-seven years, and which terminated on May 28, 1904. An attempt will be made to reassemble as many of their old company as possible, and a musical concoction and a burlesque by Edgar Smith, who wrote many of their former successes, are the probable productions. The old members of the organization were Lillian Russell, the late Peter Dailey, John T. Kelly, Sam Bernard, Charles Ross, David Warfield, Fay Templeton, William Collier, the late Louise Allen Collier, Mabel Fenton, Bonnie Maginn, De Wolf Hopper, and Frankie Bailey. An effort is being made to re-engage as many of the former company as possible. Weber and Fields were associated longer than any other theatrical team of metropolitan prominence. The new arrangement does not affect their individual business interests.

Gossip of the Town.

After the Christmas matinee at the Metropolitan Opera House Mr. Gatti-Casazza, the general manager of the theatre, presided over a punch bowl for the stage hands. Edward Siedle, the technical director of the institution, proposed Mr. Gatti-Casazza's health, which was drunk by the stage full of mechanical assistants.

Harold H. Ford, leading man with Kitty Gordon in *The Enchantress* at the New York Theatre, returned to the cast last week after a week's absence, due to tonsilitis. His place was taken by Frederick Bishop.

The convicts in the Auburn prison, in Auburn, N. Y., were entertained on Christmas Day by a company of amateurs from the Trinity Methodist Episcopal Young Ladies' Bible Class. The farce *The Disappointed Maidens* was presented, together with the cantata *The Star of Bethlehem*, sung by a large chorus from the First Presbyterian Church.

Robert B. Hamilton, the assistant stage-manager of the Park Theatre, was held in \$500 bail in the West Side Court on Dec. 27, for an attack three weeks previously on John Fitzhue, a member of the Quaker Girl company, now playing there. Fitzhue complained that he has been laid up since that time in the Roosevelt Hospital.

Carrie Reynolds has retired from the cast of John Cort's German opera comic, *Jacinta*, and will enter the vaudeville field. Miss Reynolds came into prominent notice when she appeared at the Globe Theatre with the original company in *The Red Rose*.

Grace Muriel Walters, a young Welsh dancer, will make her first appearance in New York at the Republic Theatre on the afternoon of Jan. 5. Miss Walters is no newcomer in America, as she has danced at private entertainments here for several years. Among the patronesses at the Republic will be Mrs. Anson Dudley Bramhall, Mrs. Simon Baruch, Mrs. Maude Littlefield Baillard, Mrs. James E. Eustis, Mrs. Frank Carpenter, Mrs. Arthur Holland, Mrs. Robert Livingston, Mrs. Edgar Selwyn (Margaret Mayo), Mrs. William Shannon, Mrs. N. Archibald Shaw, Mrs. H. Montague Bickler, and Mrs. Ella Wheeler Wilcox.

Mrs. Josephine Dilks Robinson, a former leader in diplomatic and army social circles, is to go into vaudeville with a one-act play called *My Aunt Tommy*, by Laura Jean Libby.

Inn Claire was out of the cast of *Quaker Girl* for a few performances last week at the Park on account of illness.

Fritz Scheff has begun rehearsals for her appearance in Johann Strauss's light opera,

Die Fledermaus (*The Bat*), in which she will star soon under the management of the Shuberts. The piece has been translated and will be given in English, the opening performance to take place out of town in about two weeks. A tour of the road will follow, and the opera will be presented in New York early next Spring.

From the Hippodrome has been issued an effective pamphlet of the present attraction, *Around the World*. It is circular in shape, the covers being maps of the hemispheres. Within are several illustrations of the production.

The third company of *The Spring Maid* was launched by Werba and Luescher on Christmas Day in Trenton, when two performances were given. Gene Luneska, the small Russian prima donna, made a distinct success by her vivacious acting and singing of the title-role, and Charles McNaughton, brother of Tom, who originated the leading man's role in New York, was a hit with the audience.

Supreme Court Justice Davis granted a final decree of divorce last week to Elizabeth T. Child, an actress, from Harry Child, manager of the Little Boy Blue company. The couple were married in 1906 at the Little Church Around the Corner and have one child.

Ralph O'Brien and Roger Davis, members of the Seven chorus playing last week in Philadelphia, were rescued from a fire on Dec. 28 which threatened the house where they were living.

Percy Williams, in appreciation of the untiring efforts of the members of the Crescent and Gotham stock companies, gave them a dinner at the Claremont Hotel on Dec. 23.

At a conference between Charles Frohman and Maude Adams recently it was decided that Miss Adams's season in Chantecleer will be prolonged an additional month beyond the tour as originally laid out, and in area will be extended after the San Francisco engagement to the cities of the Northwest, ending in Spokane the middle of July. Contrary to her usual practice, this season Miss Adams will give no other play during her tour than Chantecleer. Her next New York appearance will therefore not take place until November, 1912, when her season at the Empire Theatre will begin with Chantecleer.

Owing to the great demand for the Gaby Deslys souvenir slippers, distributed at the seventy-fifth appearance of the French artiste in America, the management of the Winter Garden decided to give another souvenir performance on Tuesday evening, Jan. 2. The Gaby Deslys gold and silver slippers were again given to the ladies in the audience.

Luna Park in Washington was recently robbed of \$500 worth of copper wire and electric switches.

The offer made by Percy G. Williams, the vaudeville manager, several weeks ago to award substantial prizes as incentives to politeness to his box-office employees has been fulfilled, and on Dec. 22 Mr. Williams announced the winners. James O. Poppard, treasurer of the Bronx Theatre, received the first prize of \$100; Frank McGrevey, assistant treasurer of the Greenpoint Theatre, the second prize of \$50, and Louis Price, telephone operator at the Crescent Theatre, the third prize of \$25. The merits of the various employees were determined by a committee appointed by Mr. Williams and made up of people unknown to the persons under test.

Maclyn Arbuckle, with his own company, made his first appearance in his dramatic playlet, *The Reform Candidate*, at Chase's Theatre, Washington, on Christmas Day. Mr. Arbuckle's supporting company includes Evelyn Welding, Sidney S. Cushing, and Linda Burrill.

Edward Morange, the scenic artist, states that in preparing scenery he used 109,335 square feet of linens, 16,900 square feet of duckings, 10,119 square feet of gauze, totalling 136,354 square feet. Of this the garden scene took 28,022 square feet; the desert was composed of 24,788 square feet of linen and most of the gauze. The least draped scene, the street, required less than 4,000 square feet of canvas.

On Dec. 23 the Baby Mine company (B.), including Earle Mitchell, Marjorie Conland, Clinton Preston, and Jane Carlton, gave a professional matinee in the morning at the Shubert Theatre, in Kansas City, to the following companies, all of whom are either playing or spending their Christmas Day off in this city: Madame Trentin and the Naughty Marietta company, Robert Mantell's company, *Where Do You Live?* George Evans Minstrel company, Coburn Players, in Old Kentucky company, William Grew Stock company, Folly of the Circus company, Camille company, and School Days company.

Members of the Darrall company celebrated Christmas on the preceding Sunday afternoon by a dinner at Roger's Restaurant. A toast to the King was one of the features of the occasion.

The Alton, Ill., *Daily Times* issued a theatrical number on Christmas, devoted to accounts of various plays and managers, and profusely illustrated with cuts of prominent actors.

While presenting *The Devil's Disciple* by George Bernard Shaw in Salem, O., last week, the Yale University Dramatic Association came near having a fatal accident to one of its members, Irving G. Beebe. The actor, who during the hanging scene was standing in the gallows with the rope about his neck, suddenly plunged into the air as the trap on which he was standing was inadvertently sprung. The rope tightened about his neck and he was unable to cry out. Others on the stage picked the



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man out of the trap, and the rope was loosened. Beebe lost consciousness, but soon revived, and the play was allowed to move on smoothly to the end.

Ida Root-Gordon, of the Third Degree (South), under the management of the United Play company, visited her sister, Mrs. Coleman Hubbard, at Birmingham, Ala., for the week preceding the holidays, joining the company again at Albany, Ga., opening the twenty-fifth. Miss Root-Gordon is a Southern girl and has a host of friends and relatives through that section. She reports an unusually delightful time socially while "en tour" with the company.

Members of Billy the Kid company were tendered a Christmas dinner Monday, the twenty-fifth, by the company's manager, Herbert Farrar, at the Franklin House, Worcester, Mass., where the company is filling an engagement at the Franklin Square Theatre. Among those present were Mr. and Mrs. Herbert Farrar, Nican Gane, H. T. Adams, George C. Hall, Joseph H. Lee, H. E. Horns, Charles Drake, Paul Hamlin, A. H. Tillett, Alice Mortlock, Leslie Hunter, Mr. and Mrs. A. O. Home, Mrs. Gane, and F. Goldberg.

Brandon Tynan, who was engaged in support of Madame Simone in *The Return from Jerusalem*, has retired from the cast.

A beefsteak supper was given in the rathskeller under the Lyric Theatre last Wednesday night to their friends by the members of the company playing in Little Boy Blue. Old-fashioned reels and dances were danced by the hosts, who planned a unique cabaret programme to entertain their guests.

Gus Sohike has just returned from Chicago after having successfully launched Lew Fields's musical review, *Hanky Panky*, at the American Music Hall. His mission here will be to produce and stage the new productions for Weber and Fields which are soon to be seen on Broadway.

On Dec. 24 the Arabic New Year was celebrated by Sie Hassan Ben Ali and the fifty Bersbers who are appearing in *The Garden of Allah* and at the Hippodrome by a great feast at their dormitory in the Century Theatre.

Efforts are being made by the Society of Authors, Composers and Publishers of Music to collect royalty from restaurant orchestras who perform selections from foreign comic operas. The larger hotel orchestras will probably comply with the demands of the society, while the smaller apartment hotels will have to content themselves with the music of unprotected composers.

An affidavit was made recently by Edward Morange, scenic artist for Liebler and Company, stating that 136,354 square feet of linens, duckings, and gauze are used in *The Garden of Allah*. The items include 100,335 square feet of linens, 16,900 of duckings, and 10,119 of gauzes.

Henrietta Lee, of *The Girl of My Dreams* company, was taken suddenly ill with bronchitis in Lexington, Ky., and was compelled to leave the company. She is at present in Chicago with her husband, Charles Morris.

While acting at the Broad Street Theatre in Philadelphia on Christmas night, *The Runaway* was delayed between the third and fourth acts, owing to a drenching of the scenery by an automatic sprinkler, which went awry without any cause. The curtain was raised and the audience witnessed the drying of the stage by the hands and Billie Burke, the star, meanwhile made a speech explaining the mishap.

Alice Lloyd and her company in Little Miss Fix-It, en route from Philadelphia to Brooklyn, stopped off at Trenton Christmas Eve to witness a private performance of the third Spring Maid company.

James Linehart, formerly with Robert Edeson, is on tour with William A. Brady's Over Night company, playing *Percy Darling*, the part originated by Robert Kelly.

Ella Dixon, an English actress, for the past three years with Edward Terry, arrived in America last week and was engaged by A. G. Delamater to support William Hawtrey in *Dear Old Billy*.

Caruso attended the second performance of *Kismet*, and was so captivated and excited by the play that he declared he would write to Puccini and suggest his turning it into an opera.

Harry Sophus Sheldon, author of *The Havoc*, will have a new play called *The Jailbird* ready next season. It will be produced by Henry Miller, who brought *The Havoc* to the stage. The central figure of the story is a man of thirty-five who has just ended a ten-year term in the penitentiary. The evolution of his character from the state to which it has been reduced as a result of being twice imprisoned in institutions for the criminally inclined, enters into the psychology of the play. The story introduces an important feminine interest, but the author has failed to concentrate on the influence of a good woman upon a bad man, customarily exerted in the theatre, and in the last act his ex-jailbird returns to the stripes.

Mrs. William H. Crane gave a Christmas entertainment at the Garrick Theatre for the theatre employees and the members of Mr. Crane's company. She gave a Christmas present to every person connected with the theatre in any capacity. All of the dressing-rooms were decorated with flowers and Christmas wreaths.

Victor Herbert gave a dinner to Kitty Gordon to celebrate the seventy-fifth performance of *The Enchantress*. Other guests were Madame Fred de Gresac and Harry R. Smith. The dinner was at the Hotel Belfor.

The Winter Garden company had an old-fashioned Christmas tree party after the Christmas matinee. Al Jolson, made up as Santa Claus, handed out the gifts. The tree was a surprise to the members of the company. Leo Shubert had provided something for every one, from the stars of the company down to the tiniest of the little chorus girls, and even the stage hands and the orchestra were remembered. It was the first time that Miss Gaby Deslys had spent Christmas in America, and the tree amused and interested her greatly. When she opened her package she found a diamond pendant. Stella Mayhew, Jose Collins, Kathleen Clifford, Doris Cameron, Billie Taylor, Frank Tinney, Harry Pilcer, Clarence Harvey, Annette Kellermann, Melville Ellis, and Mr. Jolson all were the recipients of gifts from the management of the Winter Garden company.

ACKNOWLEDGMENT

THE MIRROR acknowledges holiday greetings from Albert S. L. Hughes, Otto Colburn, Jay Benton, George A. Applegate, Charles D. Clarke, John T. Warde, A. T. Barnett, A. Dumont, Pearl Kirkwood, J. Solis-Cohen, Jr., I. Burton Kreis, Edwin Dwight, W. F. Gee, Carlton W. Miles, D. Keedy Campbell, Vivian S. Watkins, J. Ringwalt, J. Will Burr, G. W. Herrick, J. M. Beers, E. G. Zimmer, E. A. Bridgeman, Don Holbrook, Laura B. Poe, H. F. Hyland, C. E. Johnson, W. S. McCrea, R. F. Masserey, W. A. Tremayne, L. R. Payne, Mrs. Fiske, Lew Fields, Dixie Hines, Katie Mitchell, Yonkers Lodge of B. P. O. E., Richard T. Love, Champ Ackerman, Mr. and Mrs. Laurence Dunbar, R. N. Storer, Elma Gillette, Alice C. Johnson, Court-day Thorpe.

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To new subscribers never before on our books, we will send *THE DRAMATIC MIRROR* for 3 months (thirteen weeks) on receipt of \$1.00, payable in advance. This special offer is made direct, and not through any agent. Canadian subscribers under this offer must remit 75¢, to cover Canada postage.



MOTION PICTURES

"SPECTATOR'S" COMMENTS



GERTRUDE McCOY
Appearing in Edison Films

HERE is one development in the film producing business that has long caused disquietude among producers, and that is a tendency on the part of a few to outbid others for the services of players who may have become favorites with the motion picture public. Some of the salaries reported are of such proportions that if they become anything like the rule, film production would necessarily suffer. There is a limit to the amount of money that a manufacturer can afford to expend on each reel of film, strange as this may seem to those who have imagined that the business was all profit. If all money goes into professional salaries, enterprise must be curtailed in other directions, and it is only by judicious harmony of all artistic qualities that the most satisfactory results may be obtained.

But like many other obstacles to healthy progress, this one of unnatural salaries may adjust itself. There are already indications of a reaction, or at least of a pause. And it may be counted as a desirable pause, not only in the interest of the manufacturers, but also of the players. This paper would be the last one to regret seeing the army of hard-working players receive adequate or even handsome returns for their services to the art, but unfortunately the overpaying of a few is not conducive to the proper paying of the many. And even the few recipients of the princely emoluments have not always found their paths strewn with roses. It is observed that in some cases the big salaries have proven illusory. Players have found that under different directors and in different environment their chief asset, public popularity, has waned. After leaving one company to go to another at salaries too large to last, they have often found themselves very shortly out of work, either because they couldn't make good or because the manufacturers found that the fancy salaries were beyond the possibilities of the business.

Nothing worse can happen to any individual than to put him into a high-salaried position that is only temporary, or that he cannot fill with profit to his employer. It is human nature that any individual who has once commanded big money shall always thereafter take that sum as a measure of his or her true worth. The once highly paid person who has come down in the world can never really be satisfied with a reduced position. He imagines himself in too many cases an abused, misunderstood, unappreciated victim of malice or ill luck, unfit to properly perform even the less responsible duties of his inferior occupation. How true all this is in the theatrical profession is attested by many pathetic examples. The actor or actress who, having once played on Broadway at \$200 per week, continues to wander along the Rialto, unemployed, threadbare, and

hungry for indefinite months or years, rather than bittle himself or herself by accepting an engagement one penny less in salary or importance, is no figment of the imagination. The type is too numerous represented to be ignored.

Are we then to conclude that the big salaries are always to be refused by the players, that the individual who is offered twice or three times as much as he is getting should deliberately turn his back on good fortune? Not by any manner of means. All that is urged is to pause and carefully consider. Let the tempted one try to shut out the golden glitter for a few minutes and inwardly ask a few pertinent questions. Am I worth all this money to the person making the offer, or is he deceived? How much of my present popularity is due to my present surroundings, and how much to my own ability? Would my work and reputation suffer in my new position? How responsible is the person making me this offer? There are other questions that could be asked, but these will do for examples. If asked honestly and answered truthfully a great deal of after trouble could be avoided. There are cases, of course, where good fortune has come suddenly to the deserving and has overtaken and left them unspoiled, but usually the reverse is the case. As a general thing, it will be found that the most permanent success comes by degrees after long and patient endeavor.

In the same way it may be urged on the producers who are inclined to offer too liberal pay to secure fa-



ARTHUR V. JOHNSON
Of the Lubin Stock Company

vorite players that they should pause and consider. Let each one of them when tempted to plunge stop a moment and ask himself seriously: Am I getting what I am paying for when I hire this young woman or man? How much of their ability and popularity can they transfer to my business with the surroundings and assistance I am able to give them? It has been proven by experience more often than not that the manufacturer who has counted on the popularity of a favorite player alone to bring him exceptional returns has been doomed to bitter disappointment. One weak point has often been that the right kind of directing skill has been wanting, but more frequently the trouble has been that the stories have been failures. If we would form a just estimate of the relative values of players, directors, and stories we would discover that no star players have been developed in motion pictures without good direction and good stories. If we would pursue this inquiry further we would find that while good players may be educated by good directors, the latter cannot succeed without good stories. So it all comes back to the stories as the first requisite, and this fact the plunger who have offered the fancy salaries to players have very frequently forgotten or overlooked.

It has not been alone in extravagant salaries that some film companies have wasted money without securing corresponding results. Many times pictures or scenes in pictures may be noted by the careful observer wherein too many people are employed or too much expense has been incurred in building an elaborate background that has little or nothing to do with the story. In such cases, indeed, there is usually very little story to tell; the picture is made to depend almost entirely on the spectacular or sensational effect. This is a mistaken notion in picture making. No dramatic motion picture can be made bigger than the story behind it. If a weak story be bolstered up with elaborate scenes the story becomes no stronger, and surely the scenes alone are not sufficient to warrant the outlay. If they were, one might better dispense with the story altogether. Even in cases of sensational and thrilling incidents and episodes they must be made convincing by logical plot and introduction or they will prove ridiculous. They cannot stand alone. On the other hand, a strong story is absolutely weakened if we load it up with more people and accessories than it legitimately calls for. There have been many powerful stories produced with only three, four, or a half dozen characters in them, and with little expense for backgrounds. It all depends on the story.

The deadly parallel, as it is called in newspaper jargon, comes in with more amusing effect when worked on the victim by himself. A motion picture trade paper recently printed in the first column of its editorial page the following flattering opinion of its great influence in the motion picture field:

Until sternly and frequently warned by the *Moving Picture World*, a good many [film] manufacturers were going down the same downward path.

In the next column, thus very neatly forming the "deadly parallel," it printed the following opinion of *The Spectator*:

Our esteemed friend of *THE DRAMATIC MIRROR*, whose comments lately have shown a lamentable paucity of ideas and a woful lack of originality, seeks to eke out his weekly lucubrations by an occasional fling at the *Moving Picture World*. The quality of self-praise is not known for the sweetness of its perfume, but to the olfactory nerves of the man who enthusiastically blows his own horn the smell is imperceptible. The latest outburst of the notorious modesty of *The Spectator* comes in these characteristic words: . . . *THE MIRROR*, the first theatrical journal to become seriously interested in pictures, pointed out the dramatic possibilities of the films. Truly *The Spectator* is the genuine Claude Eclair of the film industry. It was he who invented the pictures, discovered the dramatic possibilities of the films, aided the poor benighted manufacturer, and out of the immensity of his inexhaustible intellect produced suggestion after suggestion, thus saving the industry from perdition and incidentally securing some valuable advertising without



MIRIAM NESBITT
Popular in Edison Productions



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MARTHA SPIER

A favorite of Pathé American players

which the blessed sheet would be in a bad way financially. As it is now, the tail wags the dog; the moving picture sustains, nourishes and preserves the dramatic end of the publication. We hope that the gigantic brains of *The Spectator* will continue to aid the industry in its proper development, and we shudder at the thought of losing his co-operation. In the meantime we admonish him not to be too modest and retiring, and suggest the violet as a proper emblem for his department, for that gentle flower is supposed to blush at its own sweetness and perfection. So long, you brave and modest Claude, hero and savior.

* * * *

Remembering the many times in the past that the picture manufacturers have been "going the downward path" "until sternly and frequently warned" by the *M. P. World*, it seems barely possible that the editor has his mirror mixed. Maybe the reflection he describes in the second paragraph is not from *THE DRAMATIC Mirror* at all, but from only a common looking glass. And yet, taking it as it stands, it is a merry jest and a pretty conceit, witty, except that some of the actors are not named. Fair Rosamond, of course, is "the motion picture artist," whom Desperate Desmond is trying to kidnap. But who has been cast for Desperate Desmond, gumshoeing around behind Claude's back and whispering fabrications into Rosamond's ear? Won't the amiable and jolly editor name the complete cast?

THE SPECTATOR.

SOUND NEWSPAPER OPINION.

The Cincinnati *Commercial Tribune* can see no reason why children should be so carefully excluded from picture shows.

"It is hard to understand," says the *Commercial Tribune*, "why children should not be permitted to patronize the moving picture houses, providing, of course, the authorities permit only clean films to be displayed. They can come to no harm, or, at least, can be harmed no more by witnessing an expurgated melodrama projected on a screen than by attendance at a theatre which produces performances on the same order, with none of the objectionable parts eliminated, and whose prices range from 10 to 30 cents."

"In the poorer quarters of any city there are families who cannot afford to purchase seats at high-class theatres and must depend for amusement on the nickelodeons. Several years ago, before the advent of censor boards, it was a toss up whether one would meet with an objectionable film on entering one of that class of theatres. Now one can always be certain that, however poor the quality of the drama may be so produced, at least it is clean."

With the exception of the last statement, in which it is wrongly assumed that pictures were morally objectionable before the days of censorship, the above argument is sound.

MARTHA SPIER HOME AGAIN.

Martha Spier, who has gained much popularity in Pathé American pictures, has recently returned from a two months' trip to Europe for her health, and has rejoined the Pathé players.

CRANE LEAVES COMET.

It is announced that Frank Crane has closed his engagement as director with the Comet Company. Further plans are not yet announced.

TWO WEEKLY OF CINES.

Further particulars regarding the plans of George Kleine for releasing Cines (Italian) films are contained in the following communication:

CHICAGO, Dec. 27, 1911.

Editor of the Dramatic Mirror:

SIR.—I find on my return from Europe an unusual degree of interest among moving picture exhibitors and others concerned as to the changes that will be made in our releases, due largely to the various rumors that have been current recently, and I beg to submit the following facts for publication:

Our contract with the Gaumont Company having expired, we shall issue our last Gaumont release on Tuesday, Jan. 16, 1912. All films of this make which have been or will be issued under our license from the Motion Picture Patents Company will remain licensed, and can be shown in any licensed house. The Gaumont Company's films released after Jan. 16, 1912, will not be covered by the Patents Company license.

Beginning Jan. 20, 1912, we shall release two Cines reels weekly, made by the Cines Company, upon our regular release days, Tuesday and Saturday of each week. We shall continue to release one Urban-Eclipse reel upon Wednesday of each week, as heretofore.

The Cines Company has never been affiliated with organized independent manufacturers. Before making a final contract with the Cines Company, I looked carefully into the merits of its product with special reference to suitability for the American market, and concluded that no other maker not then licensed by the Patents Company showed such high efficiency, both as to the physical plant and also in the organization of its staff. The Cines organization, as a whole, is most advanced, progressive and complete.

The output of the Cines Company averages five reels weekly, from which we will select our two weekly releases. Of the many advance productions that I saw in Rome, fully 90 per cent. were subjects certain to please American audiences.

Our first Cines release will be made Jan. 20, 1912.

LETTERS AND QUESTIONS.

Answered by "The Spectator."

"Majestic Admirer," writing from Memphis, Tenn., praises Mary Pickford and Owen Moore. Speaking of Miss Pickford, this writer remarks: "She is greatly admired everywhere, not only by school girls who think she is 'so cute,' but also by older people who demand more than a pretty face and a cute way." Continuing, the same reader has a word to say for THE MIRROR as follows: "You once stated that all who write in praise of THE MIRROR do it merely because they think you will answer their questions more readily. Don't you think that is unjust? For why, if we don't all like the paper, do we buy it, subscribe for it and read it?" It would be unjust, indeed, to accuse all kind friends of being insincere when they send flattering praise, and no such meaning was intended. The most that was meant was that praise is not necessary to secure a reply. Otherwise the matter was treated in what was intended to be a joking spirit. So don't be afraid to tell what you think of THE MIRROR, providing it is sincere. Praise is appreciated; advice is welcome, and a good roast is better than no opinion at all.

"Jessie M." of Chicago, writes: "I was delighted to see Mary Pickford's pretty face adorning the cover of a recent MIRROR. May we not expect to see other favorites of the picture world similarly honored?" It is not at all impossible. In fact, THE MIRROR this week has a most attractive portrait of Mabel Taliaferro on the front cover page. This charming and distinguished actress played Cinderella in the big Selig three-reel production which was released Jan. 1.

"F. M. H." New York: John Cumpson is now doing leading comedy work for the Imp. To see him in pictures, you will have to visit theatres showing independent films. Yes, he is funny.

"Jasper," Brooklyn: It is impossible to say how many picture theatres there are in the United States. The number is constantly fluctuating. About 12,000 may be a safe rough estimate, although The Spectator would not like to guarantee within 2,000 of this number either way.

Our good and enthusiastic friend, John Froidel, of Sheboygan, Wis., comes to the charge again with an appeal for The Spectator's portrait, to be printed in THE MIRROR. He argues that "any amount of MIRROR readers would be pleased" to see it, and ventures the opinion that it is a case of "over-modesty" in refusing. Perhaps it is a case of wise discretion, Mr. Froidel. Perhaps if the portrait should appear it would disillusionize too many readers. Or maybe it's purely a case of laziness. Seriously speaking, modesty has little to do with it. If a person is in a business or profession where the printing of his portrait is of benefit to him, he is justified in having it done as often as he can. A player, for instance, must do it as part of the necessary publicity that goes with his or her calling. As a matter of journalistic ethics, however, the school that this writer was trained in frowned on such methods, self-practiced, as a species of quackery. It is admitted that times have changed, and a certain type of yellow journalism has made old notions almost obsolete; but it is hard, you know, to teach old dogs new tricks.

"Quiz," writing from Lockport, N. Y., ventures criticism of Indian and Western films as follows:

I have just finished "Questions and Answers," and as usual have been greatly entertained. I quite agree with Rummy, the shocks in the Indian and Western films are awful, particularly in Pathé. Why do the poor fugitives

Bettie Father and Son (Kalem, Dec. 22).—Beautiful scenes and graceful acting expressive and sincere, mark this dramatic story of Spanish Colonial days. The son wins the love of a fair neighbor, but the father sees her and envies her also. Finding himself repulsed, the father seeks to create a rupture by sending a forged note to his son, telling him that his sweetheart meets a masked man in the garden at night. Then to make the tale good, he goes himself, wearing a mask. The son follows and a swash comes on, the father retreating and being later stabbed to death by a lame youth belonging to the girl's household. Before dying the father confesses and blesses the survivors. The part of the lame boy was vague all through the story. The significance of the attack on him by bandits was not apparent, nor was his motive for stabbing the father toward the end. Irreconcilable happenings in a story are always confusing. Plots should hang together in all their parts.

The Little Widow (Selig, Dec. 22).—A pretty romance is worked out in this well acted story. There are some points that lack clearness, but they are not serious; one soon picks up the thread. The fire scenes on shipboard and the saving of the survivors on shore were realistic. The widow of a miner is on her way East with her fortune, and on the same ship is a miner who defends her from the insults of a gang of gamblers. After the survivors are at the lighthouse keeper's home, one of the gamblers steals the widow's money. The miner pursues, but recovers only the empty bag. Without saying a word about it he fills the bag from his own store of money, and gives it to the widow. How he knew just how much to put in is not told. Later, in the city, he is a broken and about to fail when the widow comes to his rescue with a loan. Their engagement follows, assisted by her little daughter. There were many fine little touches in the story, but it should have been made to end before the trite scenes in the city.

Broncho Bill's Christmas Dinner (Essanay, Dec. 23).—There is a thrilling ride on a stage coach in this picture that is as exciting and realistic as anything of its character ever shown in pictures. The horses are supposed to be running away with Edna Fisher in the driver's seat where she had been left by the driver when he went in to get a drink. Shooting by drunken cowboys started the horses,

have to look back so often? I am sure that I would spend my energy in "beating it" violently, if I were as hard pressed as some of them are. Then the saddles and the uniforms! I raise my hands in holy horror. One film had a detail commanded by a private, and another private with ten-year service stripes and second lieutenant shoulder straps rode in the rear rank. Then the way they mix up the trappers from say '30 to '49 with cow punchers from '60 to '90 or later is past expression, and Indians in dresses comprising everything from Cheyenne and Apache to Iroquois and Algonquin and worse. The few shining exceptions to this rule are the Selig and Essanay for the Licensed, and Nestor and Bison for the Independents, and even these have their relapses. Of all the moving picture actors give me G. M. Anderson. No one can see that heavy-browed and deep-lined face and those half closed piercing eyes without feeling that the old cowboy maxim, "A man is as good as his nerve," is something more than words. He is fine.

"Quiz" is anxious to get an engagement with some picture company where riding is a part of the work, but appears unable to make connections. He has written to a dozen companies, he says, with no encouragement. It is difficult to give advice in case like this. There is little or no chance of doing anything by mail application. Extras are employed by the different companies as they are needed, and if "Quiz" were where the companies are located and is as good a rider as he says he is, he could with persistence get a chance. Just now Los Angeles is the center from which most of the outdoor Western pictures are made. But Los Angeles is a long way off—a tremendous distance if one has to walk back, and the town is said to be fairly alive with actors, actresses and cowboys. Still, if "Quiz" has the nerve and the ability that's the place for him. They say that the weather is so fine there that one can sleep outdoors if necessary.

Georgene Hawes, Washington, D. C.: Leo Delaney is still with the Vitagraph Company. He is, indeed, as you say, an excellent actor.

Mrs. Elliott, New York: The confusion about the name of Mr. Garcia was due to an error in printing the name under his portrait. This writer sends a "Happy New Year" greeting to Carlyle Blackwell, whom she pronounces "the handsomest young man in motion pictures."

Nellie Watson, of Brooklyn, thinks The Black Arrow (Edison) was a "masterpiece," and she wants to know why Yale Boss was not in a certain Edison film in which another boy appeared. Yale Boss is still with Edison, but that does not prevent the company from using other boys at times. Mary Fuller is also with Edison, with no prospect of leaving.

"Mrs. F." of Franklin, Mass., who protests that she is not trying to do "Bennie of Lublinville" out of his job, nevertheless ventures to help out by answering a question recently asked by "Mrs. E." of New York, who wanted to know the name of a "Reliance film in which the girl was in a railroad wreck and the lover died after thirty years." "Mrs. F." thinks that the film referred to was Waiting, which was not a Reliance but a Pathé, in which M. Walthall played the part of the lover. She says it was reviewed in THE MIRROR of July 12, 1911, which shows that she keeps pretty good track of MIRROR reviews as well as of the pictures.

"Miss A. G." New Orleans, La., declares that she reads MIRROR picture reviews first every week. Questions: T. J. Carrigan is with Selig and appeared as Prince Charming in Cinderella, just out. The address of the Pathé studio is Congress Avenue, Jersey City Heights, N. J. The New York office is 41 West Twenty-fifth Street. Joseph De Grasse's portrait will soon be published.

"Mrs. R. W. J." Lebanon, N. H.: The ban still holds

as to Biograph players. If you have succeeded in identifying some of them that is your privilege, as it appears to be undoubtedly your pleasure. And speaking of the pleasure part of it, do you not find it sort of satisfying when you are able to learn the name of an actor or actress of the Biograph in spite of their policy of secrecy?

"Subscriber," Washington, D. C.: Gertrude Robinson is with the Reliance Company. Matrimonial information is not furnished.

"N. A." Providence, R. I.: Miss Leonard is busy at work in films for the Gem, a new Independent company whose productions will soon be ready for release, although no dates are as yet announced.

"Actor," of New York, complains that the films of a certain company are "roasted" too much in MIRROR reviews, and ventures the opinion that the reason is that the company never advertised in THE MIRROR. He says that he has noticed that when companies commence advertising the "roasts cease." He has evidently confined his reading of reviews to those of the one company referred to, although there have been cases in which praise, as much as possible, has been given to the product of that company. MIRROR reviews are uninfluenced by advertising, as many companies can testify, both advertisers and non-advertisers. What value, it may be asked, would reviews have if they were not impartial and as reliable as care can make them? At the same time there is no claim that they are infallible.

"Frank S." Jersey City, N. J.: Richard Nell is appearing in Edison films. He was in one released Dec. 30, Uncle Hiram's List, playing the part of the storekeeper.

"Tom D." Buffalo, N. Y.: William Humphrey, of the Vitagraph, is the same Mr. Humphrey who played Napoleon for that company a couple of years ago, and who was previously prominent on the stage. He is likewise an accomplished picture director.

"VANITY FAIR" REPORTED SUCCESS.

Reports from all parts of the country agree that Vitagraph's three-reel Vanity Fair has scored a hit. Unfortunately, MIRROR reviewers have not yet found it possible to see the picture on exhibition.

MIGNON MUSIC FOR EXHIBITORS.

When the Solax Company releases Mignon, a picture play of the opera, staged under the personal direction of Madame Alice Blache, a "potpourri" of the popular airs from the opera will be sent to the various exchanges to be given gratis to exhibitors booking this film.

IMP CHANGES.

Otis Turner, well known on the stage and as a picture director, has been engaged by Carl Laemmle to become general director of Imp. productions, succeeding Francis Grandin, who has taken a company to California under special contract.

KINEMACOLOR IN MORGAN'S HOME.

By special arrangement the Kinemacolor pictures of the coronation were exhibited in the home of J. Pierpont Morgan, where Mr. Morgan's daughter Anna entertained a number of guests.

QUIRK'S FIRST SOLAX.

The first Solax picture in which Billy Quirk will appear is called Parson Sue. It is a Western story, to be released Jan. 17.

court martial of a murderer, a group of condemned prisoners and the embarkation of prisoners of war for Italy. Another feature was scenes from a ball game between the Giants and the Havana, Cuba, Club. Other illustrations were cadets at Brighton, England; celebration of the first anniversary of the Republic of Portugal; new German dreadnaught at Wilhelmshaven; storm-tossed house at Thorpe, England; scenes around the mine disaster at Butteville, Tenn.

The Maid of Argos (Gaumont, Dec. 23).—The usual high standard of art and drama that this company is wont to bring to bear on its historical and classical subjects is again apparent in this film. The colors and general direction make many striking pictures, while the acting is typical of Greek life, at least, from the general impression received from history. The story deals with a beautiful maid, who is to be sacrificed in the forest to Diana's dogs in order that the plague among her people might cease. After the ceremony that leaves her alone in the forest she refuses to be released by her lover. Later, through some beautiful scenes, the high priest comes down the river to her aid, and then making passionate love to her offers to free her. She is presented by her lover who has been compelled in the bushes. When they return to the temple, the priestess evidently decides that the priest left behind is sacrificed enough.

Pat Clancy's Adventures (Edison, Dec. 23).—The foundation for this scenario is O. Henry's The Shamrock and the Palm, and is of itself rich in humor. The story has been carefully and effectively managed and directed to express this humor with the capable Irish comedian, Edward O'Connor, in the leading role. The last scene, the amusing climax of the entire play, was not executed with the necessary expression to make its point altogether. The South American atmosphere is not always suggested, in spite of the intermingled palm trees in the shrubbery of the temperate zone. Senior Do You Who is building a railroad, needs men to carry on the work. He arouses the interest of Pat Clancy, who imagines a revolution is being started. He signs a contract, drills his men as soldiers and starts forth. When he finds it is a railroad that is to be worked he rebels, but is kept in subjection by the Spaniard until he breaks away in the night. Pat meets the

Reviews of Licensed Films

Broncho Bill (Mr. Anderson) was in hiding ready to hold up the couch, but when he saw it was a runaway with a helpless girl trying to stop the team, he mounted his horse, caught up with the couch, leaped to the driver's seat and brought the horses to a stop. Then she invited him to her home for Christmas dinner. Her father was sheriff and previously had been authorized to guarantee immunity to Bill if he would surrender. So Bill accepted and at the finish of the picture looked like the real criminal, but just commanding. The acting was especially good in both the exciting and the quieter moments. This is the picture. It is said, in the making of which Miss Fisher was involved.

Sergeant White's Peril (Lubin, Dec. 23).—This is lurid melodrama with no pretense to special merit, but it satisfies a certain class. The sergeant is evidently on duty along the Mexican border. He rescues a Mexican girl from a bully but is later shot, and the girl is recaptured by the gang. The sergeant falls into the river but saves himself by catching to the limb of a tree until help arrives, summoned by his riderless horse. The brigands are also disengaged and the girl saved for the sergeant, who seems now due for the real peril of his life.

The Old Doll (Vitagraph, Dec. 23).—Pretty sentiment, altogether human, is contained in this picture and the action is the genuine Vitagraph quality in the careful attention to natural expression. It is felt, however, that the story might have been made more wholesomely satisfying if the poor seamstress had been permitted to retrieve herself by her own initiative, without waiting for the police. The discovery of the old doll by her childhood's friend would then have come as a reward of virtue, instead merely as an excuse for condoning a crime. However, the story as told by the Vitagraph is the more ugly of the two and therefore cannot be criticized on account of being illogical. When the school girls parted, one gave a doll to the other. Years passed and the one with the doll became a poor widow. She made a dress for a rich lady, stole a purse of money and was about to be arrested when the rich lady saw and recognized the old doll. That promptly settled it for all concerned. Beatrice Webbman played the rich lady. Alice B. Frances was her father. Helen Costello was the poor widow.

Cought With the Goods (Biograph, Dec. 23).—This is another of the burlesque detective stories. Whatever objections one may have to this style of farce, it must be admitted that the story has wit in it. It would seem probable, however, that with more realistic treatment, even if still burlesque, the result would have been more laughable. The reformers of the town send for the detectives to weed out a gambling den. The gamblers fool the detectives by turning the joint into a prayer meeting. Thereupon the reformers, without the help of the detectives, raid the place and carry the evidence to their own meeting room. A wise gambler tips the detectives and they descend on the reformers, find them in full possession of the gambling tools and arrest and lock them up.

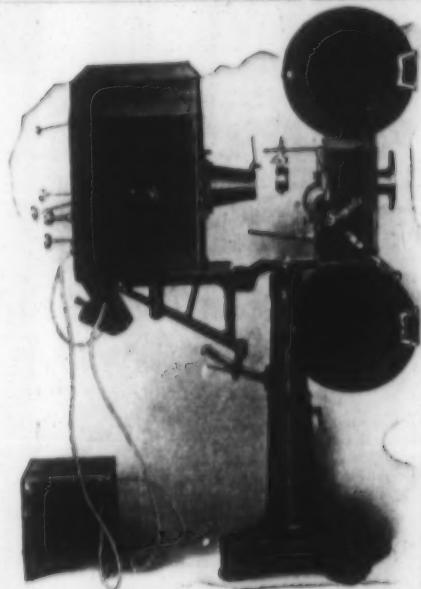
Mix-up in Raincoats (Biograph, Dec. 23).—Farce of mechanical construction and somewhat hasty in its conclusions is presented in this subject. It has amusing qualities, and is happily free from overdrawn burlesque. After considerable preliminary maneuvering the two principals are exchanged, one of them containing a note from the girl to be given to her friend. The unmarried man also gets "in bad" with his girl, because he tries to square things for his friend, and altogether there is a merry time until the exchange of the coats is explained.

Pat Clancy's Weekly, No. 52 (Pathé, Dec. 23).—The usual variety of subjects is presented in this week's budget and in some respects it is an exceptional number. The scenes from Tripoli are genuine and up-to-the-minute, showing a

THE PEER OF ALL MOVING PICTURE MACHINES

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NO MORE TROUBLE WITH CITY OFFICIAL INSPECTORS

Spaniard again on board a cargo steamer, where he is escaping from the hands of his mischievous workers. He is found in the hold at the end of the voyage and arrested. Pat meets him later on the street, serving sentence as a street cleaner.

The Younger Brother (Vitagraph, Dec. 20).—While the theme of this picture is dramatic and impressively and vividly brought out in scenario and acting, it is for the added feature of backgrounds and settings that the film is mainly distinctive. The scenes include the embarkation of British troops on board a transport, their encampment and a well instituted skirmish between these forces and the Arabians. The scenes of Arabian life are also notable. Two brothers are called away to Soudan to quell an Arabian rebellion. The mother makes the older promise to take care of the younger. This when at an outpost the younger is captured by Arabs, the older goes in search. In disguise taken from an Arabian priest whom he meets by the way he proceeds to the hanging of his brother, and prevents it by declaring that Allah forbids. They are pursued, but escape, and the Arabians driven back by the English troops. The film is a distinct feature.

The Felling of Red Dugan (Essanay, Dec. 21).—Red Dugan is a desperate criminal who informs the judge his life will be in danger if he sentences Dugan. Dugan is sentenced, notwithstanding, but escapes from prison, and with the gun and clothes he had taken from the guard, he seeks the judge. At the crucial moment he is interrupted by a revolver thrust through the curtain and thus overcome and handed over to the police. The revolver was in the hands of the judge's small son, who, having played soldier all day, awoke that night to get his father's revolver and to march in to frighten him. This climax was remarkably well sustained and most effectively developed. The story has been made dramatic and convincing in the telling, is acted with conviction and shows fine care in the minor details, all things which pertain to its success.

Winning an Heiress (Essanay, Dec. 21).—The laugh of this film is at the end and the surprise is cleverly led up to when, after his course at the automobile school—an excellent take-off—he obtains a position with the direct intention of winning an heiress. When the matron who employs him mentions a fair female name he concludes this is the young daughter of his master, he has concluded himself to win. His dismissal from the job is sudden when the heiress of poor in the form of a monkey.

A Thief in the Night (Vitagraph, Dec. 25).—The strong acting together with the situation and its capable dramatic management make this an exceptionally striking picture of a very gripping nature. It is motion picture acting of a high order, each action expressing the situation by deft, pointed meaning. Maurice Costello is the burglar and Van Dyke Brooke the man, whose career is at stake. At midnight the man with the incriminating papers is to call for \$10,000. Not being able to make the full amount and feeling his whole life at stake he is about to commit suicide when a burglar, who has entered unknown to him prevents. The burglar tells him of his child that he had just left asleep upstairs and offers to obtain the papers on the arrival of the other man. This he does by assuming to hold both up and later giving the desired papers to the father.

The Revenue Officer and the Girl (Kalem, Dec. 25).—There is much dramatic interest in this film, and the subject has been carefully handled by the effective sequences and management of scenes. Furthermore, it creates an atmosphere of its own which is always a commendable quality in any picture. The girl puts the revenue officer off the track, and warns her people. Later he finds them there still, but is captured and bound a prisoner within. Later his associates waiting on the hill see the men entering the vine covered still and capture them. They set fire to the still unmindful that their leader is gagged in the rear. The girl rescues him, and later frees her people when sent for a drink by the revenue officer. The escaped men send a note, declaring their intention of living straight, and a title informs one that the best way to stop moonshining is to marry their daughters to revenue officers.

One Way to Win (Lubin, Dec. 25).—A more laughable, plausible, and cleverly acted comedy or farce than this one has not come from the motion studio in some time. There is wit both in the story and the conception of their parts by the several players. The barber, eager to marry the heiress, is especially good. The girl wants him but can't talk at a tonsorial artist for a son-in-law, until the barber's friend, the newspaper reporter, helps him out by publishing a fake story that the barber has fallen heir to millions on condition that he marry in 30 days. The speed with which mama and mamma change front is only equalled by the barber's promptness in borrowing \$500, marrying the girl and starting off for a boom town to open a shop of his own.

Papa's Sweetheart (Fatson, Dec. 26).—

Have You a Split Imp in Your Program?

Exhibitors everywhere are wild with delight over "Saturday Split Imps." They say we are producing exactly the thing that they have been longing for. If you are not getting Saturday Split Imps, Monday Imps and Thursday Imps, find out WHAT'S THE MATTER!

4 IMPS---3 REELS

"THE DESERTED SHAFT"

(Copyright, 1912, IMP Films Co.)

One of the most intensely gripping dramas we have ever produced.

Released Monday, Jan. 15. Go after it NOW.

"AFTER MANY YEARS"

(Copyright, 1912, IMP Films Co.)

Another of the Child stories which have made the IMP popular.

Released Thursday, Jan. 18. Get it.

"I WISH I HAD A GIRL"

(Copyright, 1912, IMP Films Co.)

A comedy with a screaming climax. Length, 600 feet.

Released Saturday, Jan. 20.

On the same reel you will get

"THE FLAG OF DISTRESS"

(Copyright, 1912, IMP Films Co.)

Another comedy, in which SHERLOCKO makes his first appearance. Keep your eye on Sherlocko. He's hot stuff!

Imp Films Company

102 W. 101st St., New York

CARL LAEMMLE, President



Photos of "IMP" performers for sale separately or in magnificent lobby frame. Write for particulars to-day.

Picture postcards of King Bagot are splendid souvenirs.

LUBIN FILMS

Released Saturday, December 30, 1911. Length about 1,000 feet.

FATHER AND THE GIRLS

This is a story of how Colonel Scott's four beautiful daughters block their father's intention to give them a coarse and vulgar stepmother. The girls visit papa's intended and find her drinking and smoking cigarettes, whereupon they follow the example much to the horror of the Colonel, who quickly realizes that the atmosphere of the old home in the time of the girls' mother was far more beautiful, and he breaks with his new love, and peace and happiness is restored.

Released Monday, January 1, 1912.

THE OYSTER INDUSTRY

An educational film, showing the interesting processes of oyster fishing from the planting of the beds, dredging, loading of the boats, unloading at the wharf, shocking, canning, and shipping; the last scene shows a man devouring with gusto, a juicy bivalve.

OBJECT MATRIMONY

Tom and Nancy, close to middle age, insert matrimonial advertisements, which are answered by Jack and Bess, a younger couple. Jack sees from Nancy's endearments and Bess runs away from the elderly Tom. They meet and pursue their flight together. Jack persuades Bess to accept him and they look up a minister. As they are about to enter, Tom and Nancy come down the steps and the interrupted flight is resumed, but Tom explains that he is married to Nancy and the advertisements are shown to have been of use after all.

Released Wednesday, January 3, 1912. Length about 1,000 feet.

A VILLAGE ROMANCE

A cute little story of how John Cummins, a rich society man, wins out in his wooing of a pretty little country girl, who is being sparked by Si, the clerk of the general store. Cummins believes that all is fair in love and war and Si soon sees that he has little chance. In a fit of anger the clerk one day drops a bag of potatoes on Cummins' foot. This gives the society man an excuse to lay on for a few days at Si's house and the little girl waits upon him beautifully. This close association settles the matter and Cummins wins the pretty little village.

Released Thursday, January 4, 1912. Length about 1,000 feet.

A NOBLE ENEMY

A very dramatic love story in which two United States naval officers contest for the hand of a beautiful society girl, Clara Morgan Favers. Lieutenant Gray and the rival Lieutenant Ward. The latter has discovered that a treacherous Japanese has tampered with the gun in Gray's turret, but has kept the knowledge secret. Gray has, however, saved Ward from drowning, and Ward is confined to his cabin. Miss Morgan and some friends visit the battleship and request Gray to fire the gun just for their amusement. Ward hears of the peril to Gray and others, and, leaving his berth, comes in just in time to avert a tragedy.

LUBIN MANUFACTURING COMPANY

Model New Studios, 20th and Indiana Ave., Philadelphia, Pa.
Chicago: 154 W. Lake St. London: 45 Gerrard St., W. Berlin: 35 Friedrich Str.

Current Productions by Edison Directors

J. SEARLE DAWLEY

Buckskin Jack, the Earl of Glenmore; The Sign of the Three Labels; The Stuff that Dreams are Made of.

NEXT RELEASE: "A Romance of the Cliff Dwellers." Dec. 29th, 1911.

ASHLEY MILLER

The Heart of Nichette; Santa Claus and the Club-Man; How Sir Andrew Lost His Vote.

NEXT RELEASE: "Papa's Sweetheart." Dec. 26th, 1911.

C. JAY WILLIAMS

An International Heartbreaker; Stage-Struck Lizzie; Pat Clancy's Adventure

NEXT RELEASE: "The Two Plots." January 3d, 1912.

OSCAR C. APFEL

Home, a Thanksgiving Story; A Man for All That; The Awakening of John Bond.

NEXT RELEASE: "Uncle Hiram's List." Dec. 30, 1911.

interesting, made so by the earnest and convincing work of the players and the director. The events are supposed to illustrate the power of the human will in overcoming a physical infirmity. A miner is partly paralyzed by a blast. At his home he is unable to recover the use of his arms, although the wife tries to aid him by having him imagine that they are being robbed. For this purpose she brings out their gold. It is no use—the miner is helpless. Now, at this very time there is an escaped convict in hiding near state. He sees the gold and tries to take it, but the wife fights him off with the desperation of a tigress. The invalid hears the struggle and by superhuman resolution regains the use of his arms and overpowers the robber. The picture is one of the most notable seen in a long time.

The Burglar's Hard Luck (C. G. P. C., Dec. 20).—This Pathé French farce has novel interest as well as laughing points. The burglar is found by the house owner and wife. They hold him up at the point of their supposed guns and force him to replace everything he had disturbed. This part of the film is trick photography. At the finish they show him that the two guns are toy.

French Battleship (C. G. P. C., Dec. 26).—Scenes on a French battleship, showing the men at drill and exercise, and indicating in a way the difference between American and French physical training, are of unusual interest in this film.

The Kromats (C. G. P. C., Dec. 26).—This is an acrobatic novelty film showing two exceedingly clever men performers.

The Bully of Bingo Gulch (Selig, Dec. 26).—This cowboy picture is far enough away from the ordinary to prove more than usually interesting, although there is no special ingenuity in the plot. The cowboy who overcomes the bully and incidentally wins the girl is an expert on a bicycle, or is alleged to be. He is working in a circus, but quits because he isn't paid. Then he hires out to a ranchman with the express agreement to fire the bully. The latter is fired, and sends back a deft. The bike cowboy beats him, and takes his horse and gun away from him, and makes him mount the bicycle and ride back to town. After a long struggle with the bike that might have been funnier, the bully is passed over to the sheriff.

Mother-in-Law (Pathé, Dec. 27).—The title of this farce sufficiently indicates the theme. The spirited manner of its handling, while conventional, makes the picture distinctive. The old lady is the ideal trouble maker, going to the limit, and the poor, whipped victim is played in excellent contrast. She makes things so hot for him that he determines on a fake suicide, and leaves his clothing on the river bank while he goes off to his club. Returning home and having no key he is disengaged with studio ring before he can gain entrance through the window. The enraged mother-in-law would now resume her sway, but son has just brought home a chorus girl wife, and between father and son they succeed in banishing the virago from the family. There is not much of a plot, but the lively action, being well managed, yields many laughs. One fault that might be mentioned was the still too common one of facing the camera for the purpose of expressing explanations.

The Higher Toll (Kalem, Dec. 27).—The self-sacrificing sister who steps aside and crushes her own love for a man that he and her younger sister may be happy, is not an unknown character in picture stories. While it is the basis of the love interest in this film, it is not the most striking feature, the story running more to sensational melodrama. The acting is generally good and the thrilling scenes quite realistically managed. The two sisters own a ranch or farm and there the two men fall in love with the younger girl. One of these is discharged by the other for abusing a boy. The discharged one seeks revenge, and succeeds in capturing his rival from ambush and binding him with lariat, with which he proceeds to suspend the victim over a cliff. The boy has seen the operation and calls for help. The suspended man is then rescued and the other captured. The fault of the story seems to be that the two threads of the plot, the older sister's sacrifice and the rivalry of the two men are not interdependent. However, the story satisfies and wins applause. Some of the scenes are beautiful.

The Voice of the Child (Biograph, Dec. 28).—The working over of old ideas has become so common in picture story telling that it is no surprise to see this company following the same practice. The wife is saved from running off with an afflity by the voice of her little child, who comes toddling out of the house in her nightie and stops her mother. Just as she is about to step into the waiting automobile. Exciting suspense is added by the presence of the wronged husband, hiding behind the bushes ready to shoot. The situation led us to with skill and expressive acting. The husband is absorbed in his business, and his wife resents this. She foolishly pays too much attention to an old college friend of the husband, and when the "friend" slips a photograph of the office stenographer into the husband's pocket, a time-worn device, the wife is ripe for desertion. Happily the child saw the man's act, and brings peace to the parents by telling about it after the elopement has failed. Although the plot is mechanical in construction and lacks resource, the characters are developed along original lines.

Paid Back (Selig, Dec. 28).—This story is melodrama, in which the excessive rage of the father reaches almost the old-time limit of stage heroes. He banishes the daughter when she insists on marrying the young man of her choice. Later when her husband is dead the father refuses to have her come home, and when she, too, dies he refuses to go to her deathbed. Her son has now grown to manhood and is a reporter. He proceeds to set even with grandpa, who is a judge. Being sent to interview him he goes to a lame hotel gets the next room, and through a keyhole sees the judge and a political boss concluding a deal. Pretending to be the waiter, he enters the room and steals the incriminating evidence, which turns out to be a deed for property worth \$50,000 given to the judge as a bribe for a court decision. The absence of passing a bribe in the form of a deed which must necessarily become a matter of legal record, seems not to have occurred to scenario writer or director. By photographing the docu-

ment and publishing the scandal the grandson gets even with the old man.

Romance of Cliff Dwellers (Edison, Dec. 29).—Acted among genuine scenes of the cliff dwellers and beautifully photographed this story, supposed to be of prehistoric times, has many elements of romantic interest. In the scenes where the girl (Laura Sawyer) is condemned to be cast into the mountain stream in a canoe, to float over the falls, the picture becomes genuinely thrilling. The canoe, with its human load, makes the plumes and at the bottom the victim later proves to be floating alive. The lover (Herbert Prior) goes to her rescue and brings her ashore after which they are permitted by the tribe to live in peace, the Great Spirit of the Night, having intervened to save her. Previous to this she had killed the lover's rival (James Gordon) with an arrow and when the lover was suffering torture rather than tell who had done the deed, she had forced her way into the council chamber and confessed. Unfortunately for the complete realism of the picture, the savages were seen to be wearing tights which too plainly wrinkled around the knees. Also there was occasion facing the camera, which seemed odd for savages so many ages ago. Otherwise the acting was exceptionally good.

A Bird in the Hand (Essanay, Dec. 29).—The plot of this comedy has done duty before, but usually about Christmas time, so that at least a year has elapsed since it has been seen. It is also to be said in its favor that it was never better, if so well, worked out and acted which alone justifies the repetition. The playing is delightfully natural and the management of the action is equally good. It is the story of the couple who have no money to buy a turkey. He pawned his clothes and, protected only by his long raincoat, buys a bird and takes it home. While he is away she takes his only other suit and pawns it for money with which she also buys a bird. Having two turkeys, she gives one to the Salvation Army and, not knowing this, gives the other to the minister. Their despair is relieved by the arrival of a turkey from her mother. The sincerity of the players in the various situations and the skill with which each point is made, result in a laughing hit.

The Soldier's Return (Lubin, Dec. 29).—Here is a fairly good and acceptable picture. There is little to illuminate a very old plot either in incident, general treatment or acting. The story is told with clearness and in good sequence, but the presentation by the players is at times flat and uncertain, nor is one always aware just what is meant. At the call for soldiers, for what is evidently intended to be the Spanish War, one lover, the favored one, goes to war. There is a newspaper rumor that he is killed in battle. The girl consents to marry the other man, because her family is in straitened circumstances. The father destroys a letter from the absent man, but he returns and the other relinquishes his right. The chief difficulty is the mechanical acting and directing.

The Stu Dreams Are Made Of (Edison, Dec. 27).—This is without doubt one of the most hilariously funny burlesques on old melodrama as it used to be played and staged that it is possible to conceive of. Its gaudiness is right to the point and calculated to keep most any kind of spectator in mirthful mood. It shows the dream that came to a young girl when her father was sold by a wealthy landlord that he would be dispossessed if he did not pay the mortgage, and his daughter had the impudence to speak to the only man she ever loved. There she dreamt that she was a stenographer in the rich man's office and had all sorts of difficulties with her employer's daughter, who was determined to marry her lover. A safe is hurled by this wicked creature at the revolver's point down thirty-three stories and caught by the lover. The lover is confined to prison for robbing the safe and is rescued by the girl breaking through the wall of the prison, and the two escaping by a passing train. There is a duel of knives between the adventuress and the heroine, after which she gets the man, when the girl wakes up to find the wealthy man and his daughter in the room carrying the mortgage. The girl is the widow of J. Sterling Davis, Laura Sawyer is the wealthy heiress, Mary Fuller the heroine, Yale Benner the hero, all of whom represent our melodramatic friends in a very amusing and amorous manner.

For Memory's Sake (Essanay, Dec. 28).—In order to support her widowed mother the daughter is called away to the city by her uncle and given a position on the stage. Her lover dwells in memory of her until at last, some years later, his sister goes to the city to go on the stage. She is saved from insult by her manager by an actress who proves to be her brother's old sweethearts. They are both discharged, and when the sister brings home the actress, the two lovers, though somewhat old, find that they still regard each other. There is rather an unnatural sentimentality running through the film in bringing out the part of the lover. The photograph of the actress could have been easily dispensed with. The acting is acceptable, but does not do much toward vitalizing or bringing out the humanity in a rather over-sentimental scenario, though the idea in itself is not so.

The Maid's Double (Kalem, Dec. 29).—One of the most interesting, convincing, and entertaining detective stories seen in picture for some time is presented on this film with a graphness and clearness that is its chief delight. The acting and settings are also of a high order. It is for its kind an exceptionally compelling and absorbing picture. In the scene between the maid and her mistress the old maid steals a necklace. The police are informed, and it is ascertained by photograph record that she is a notorious character. Another woman, who looks very much like her, is traveling by the same route on the way to visit her fiance. She is mistaken by the detectives for the maid, who has been offing in her place and left behind her bag. The necklace is found in the bag and thus the woman is incriminated. Meanwhile the fiance meets the other woman and thinks it is his sweetheart. The maid goes to his home with him, but is at length exposed by the arrival of the other woman, who brings the detectives to him to identify her, though she is generally the other way around in actual life.

Reviews of Independent Films

On the Stroke of Three (Imp., Dec. 25).—There is direct appeal in this story, not only from the dramatic quality of the situation, but the consistent natural development evinced both in acting and scenario. The leading role is well played and equally well sustained by the other members of the cast. When the forger comes forth from prison, he decides to go to the honest life of the country.

and obtains a position with a farmer. In a year's time he has become this man's confidant and general secretary. While the farmer is away to the city on important business, the forger learns of the failure of the town bank, and that a sum is being made on it. He forges a check for the amount of money the farmer has in the bank, his entire fortune, and arrives just in time to receive the last deposit given

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out by the bank. This necessitates the telling of his past life to the farmer, but he is soon shown that his subsequent acts have quite redeemed his past life.

The Best Man Wins (Nestor, Dec. 25).—There is much humor in this film, both in main development and general incident, that shows wit and cleverness in its conception. The acting is also of a high order, with Dorothy Davenport in the leading role. Her manner of getting her father's field ploughed and incidentally obtaining a husband is extremely unique and makes an equally unique picture. This popular young lady tells her numerous lovers that she will be taken to the barn dance by him who shows greatest capabilities in ploughing her father's field. Two young city men appearing on the scene desire a try. The one she favors wins, but even then the obstinate father opposes, until this young gentleman shows him a card from the Department of Agriculture at Washington. It is an especially well organized and entertaining picture.

Bonnie of the Hills (Champion, Dec. 25).—Bonnie of the Hills is a girl who lives alone in the mountains in a cabin. Here the young man concerned meets her while on a hunting expedition with his father. She meets the two men who are lost and befriends them. The young man falls in love with her, but the father objects. After their departure she decides to go to school and become educated. At the boarding school she meets the young man's sister. They go on an automobile ride. They take the young man and his father into the automobile on the way. She has on her automobile veil, and does not expose her identity. The automobile is held up, and she shows her bravery, and incidentally her identity by setting the best of the highwaymen, and naturally the father can no longer object to his son's marriage with such a brave and winsome young damsel. There is nothing exceptionally good or bad about the picture. It is, however, much better than the company's usual line of work. Of course, the general need is a want of the knowledge of dramatic values and life in general.

The Sign of the Helmet (Powers, Dec. 26).—This film is of a rather low form of burlesque both from subject matter and the manner in which it is acted and put on. It relates how two tramps procured a policeman's helmet, and used it to obtain drink at the saloon, by raising it above the swinging door, so that it would appear that a policeman was without.

When Steel Meets Cloud (Powers, Dec. 26).—This makes a thoroughly entertaining and instructive film, and presents the subject in a complete and comprehensive manner, showing how the framework of a twenty-eight-story building is put together and the risk and skill involved.

Falsely Accused (Bison, Dec. 26).—This film is interesting and holding because it moves with a clear, consistent dramatic movement and is generally well acted and put on. The unknown thief around the ranch tries to cover up his thefts by placing the proceeds of a robbery of his employer in the pocket of his son-in-law. The young man is falsely accused and he and his young wife depart to a cabin and live a life of isolation until the young thief, two years later, happens upon the real thief hiding his thefts behind the barn. She is protected by the wrongly accused man who meets her running from the other. Thinking she has suffered injury he takes her to his cabin. She goes back to her father and tells him what has happened. The thief is found at the hiding place of his gains, and captured, and the man wrongly accused is given a feast and reinstated to honorable place in society.

She (Thanhouser, Dec. 26).—This subject from Rider Haggard's famous novel has been placed in two reels and has been most carefully and convincingly put into picture. The entire production is one of much artistic worth and merit both in the atmosphere it creates and the effects obtained in its notable setting and backgrounds. The acting is convincing at all points, but the character of She is not expressed with all the subtleties that one would expect from her character. The story has been most graphically handled. Pharaoh's daughter, Iris, persuades a priest to go away with her. They journey across the desert to the coast of Africa. Meanwhile a child is born. "She," who is ever youthful from contact with the eternal flames, calls them to her. "She" finds in the man her successor, but he refuses her love. She strikes him dead, holding his body for a resurrection. His wife goes forth vowing that her son or his son shall bring vengeance. It is not until 1885 that a youth in the line of descendants arises who is successful in vanquishing "She." Arriving before her she believes him from his likeness to his ancestor to the resurrected counterpart and destroys the boy. Then, when the youth refuses to bathe in the eternal flames "She" withers up into an old woman.

The Doctor's Close Call (Champion, Dec. 27).—A physician goes out West, leaving his wife in the East. He joins the cattle rustlers without knowing it, which seems a strange proceeding for a doctor, but he did and was arrested. When his wife reads of this local incident way on East she telegraphs the Secretary of War, who was doubtless a personal friend of hers. He telephones a Senator and martial law is proclaimed in that district, and a section of troops sent to take possession of all prisoners. When the wife arrives with the Secretary of War and the Senator she picks out her husband and they save him for her. Of course, the other prisoners are not so fortunate in having such powerful friends. However, this is a motion picture, so one cannot feel real had about that, and will rest in the assurance that it will be quite a while before a Secretary of War or a Senator will be called to act in just this manner. The acting is sometimes amusing. The latter does a fine comedy bit to lightens a serious moment by indicating that the doctor will have his throat cut, and there are various moments of like nature that will prevent the spectator from being too harrowed by the situation.

Headed in Love with a Singer (Ambrose, Dec. 27).—Twodiamond, at the theater, announces facial star has become enamored of a singer and with a huge bouquet seeks her back of the stage. After a series of humorous adventures he follows her to her home and enters her chamber, but is at length ejected by the police. It is good as a burlesque of a stage Johnnie.

When Marian Was Little (Solax, Dec. 27).—Here is a sprightly and entertaining little comedy showing the joys and tragedies of youth. The heroine is somewhat of a hero worshiper of athletes, and when her young brother brings one home with him from college, she decides to make an impression on him by donning her mother's clothes and making up as a maid of some years her senior. Her decent parents initially disapprove, but the young athlete soothes her perturbed spirit with a stolen kiss. Two years later he meets her at a dance, and when he tries to do on again she informs him that she is a big girl now. The acting of Marian is captivating and the idea is cleverly managed, while the production



BIOGRAPH FILMS



RELEASED JANUARY 1, 1912

THE BABY AND THE STORK

Little Bobby Was Jealous of the New Baby

Bobby's love for his mamma and papa is so great that he even fears they might die and be taken from him. On the other hand, he is his parents' only thought and care. However, some time later a new baby arrives at the home, and Bobby is told that the stork at the park brought it. It isn't long before he realizes that the baby is everything now, and he is "left out in the cold." This treatment fires the youngster with jealous rage, and, remembering the story of the stork, takes up the baby from its crib, puts it in a basket, and carries it out to the stork's cage in the park, exclaiming: "Here, Mr. Stork, take your old baby, we don't want it." Meanwhile, his parents are wild with anxiety over the disappearance of the baby, believing it to have been kidnapped. Their fears are relieved later by the appearance of the park officer with Bobby and the baby.

Approximate Length, 900 feet.

RELEASED JANUARY 4, 1912 WHO GOT THE REWARD?

His wife gives him her necklace to have it fixed. On the way downtown he stops in at the club and plays the wheel, losing all his ready money. Believing his luck will change, he pledges the necklace for \$50, and loses that. To square himself, he buys an imitation to give her until he can redeem the real one. How he is to get the money he doesn't know, as their bank account is a joint one and checks require both signatures. Meanwhile, Mrs. E orders a fifty dollar hat, and she is in just as great a quandary when he refuses to pay for it. Well, the wife evolves a plan, and while it doesn't work out as she expected, still it results in her getting the hat and his redeeming the necklace.

Approximate Length, 515 feet.

THE JOKE ON THE JOKER

A fly-paper salesman, who is everlasting playing jokes upon his friends, becomes such a pest that a couple of his victims vow to turn the tables on him. While off on a business trip they cause to be published an article to the effect that he had met with a fatal accident. The article was given such credence that his wife, believing herself a widow, was about to marry again, when he reappeared.

Approximate Length, 483 feet.

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RELEASED JAN. 11th

ROPED IN

"BIG BILL" CLINTOCK, expert with the lariat, ropes the runaway horse of Anne Hathaway, proving himself a hero and winning that girl's admiration. Her old maid aunt's consent, however, is necessary to make a match, but is not forthcoming. In true Lochinvar fashion, Bill, with the aid of his trusty rope, fools Auntie and succeeds in tying a knot that no man is supposed to cut asunder.

Length, 1000 feet

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fever, and when she learned the state of affairs, there was a code of "mum" between her and the butlers. She exchanged the expensive presents of the chorus girls for old trumpery and dressed as Santa Claus, she delivered them after the banquet when the tree was brought to night. The indignation of the chorus girls showed the old sport just where he stood with them while his wife came out triumphant with her foot upon his neck, the only undrawn picture in an finely played and concealed face of that nature seen for some time.

The Portrait (Imp., Dec. 28).—There is much art and merit in the way this picture is put on and acted. The two leading characters do most creditable and convincing work, and together with the general direction left, the film into a very telling, holding and interesting picture. The artist's model secretly adores him, but when a wealthy patron comes in he takes the daughter for a model and promptly dismisses

the poorer maid. This little maid becomes insanely jealous—a very commendable expression by the actress marked by what she did not do—and her jealousy destroys the painting containing the portrait of her rival. Then the artist learns that the wealthy girl is to marry a count. This, with the destruction of his painting, causes him to put out the first model when she appears asking forgiveness. Later he saves her from suicide and is the rival of the lover.

Bonita of El Cajon (American, Dec. 28).—The character of Bonita is decidedly well drawn and developed in this film, both in scenario and by the actress. The picture makes in its entirely an interesting and dramatic one. Bonita is the only feminine creature among a band of outlaws, and when she meets a young ranger in search of her outlaw lover who has insulted his sweetheart, she is quite captivated with him, and when bidden by the hand to bring the young man into camp, she sends him on his way. Her

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outlaw lover then kidnaps the ranger's sweetheart and brings her back to camp. She is used as a human shield against the pursuing rangers by the outlaw. Bonita frees her when the girl surrenders her hairpins to her. Later, when the young ranger arrives in search of his sweetheart, Bonita receives the shot meant for him and dies, while the outlaws are captured by the rangers.

The Expert's Report (Thanhouser, Dec. 20).—There is interest and entertainment to be found in this film. One, however, does not derive from it as much pleasure in acting or general treatment as will be found in the usual Thanhouser film of recent issue. It would

seem as if greater force would have been added to the story had the spectator been made aware that the man who sought to bribe the claim agent disguised himself as the agent after he had thrown him down the well. As it is told and presented, one is not directly made aware of this fact, which somewhat spoils the continuity. The agent for the oil company finds oil present on the poor widow's estate and cannot be bribed into declaring that the neighbor's property has oil. This man overcomes him and throws him down a dry well, and goes to the office, handing in a report in favor of his own property. One wonders how he carried the conceit through, even though he looked like the agent. The daughter of the widow likes the grounds of the man down the well and goes to the rescue. He is helped up and the situation saved. Persons acquainted with the oil-producing industry will find some amusement in this story's conception of conditions.

Getting His Man (Bison, Dec. 29).—This has been made a very dramatic and exceptionally good Western story, because the situation brought out in dramatic and logical sequence grips the attention by natural and consistent movement. The acting is also noteworthy, and does much to make the film the success that it is. It is also carefully put on. The sheriff, after getting his man, with great difficulty and through exciting adventure, gambles away the

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money the outlaw had stolen from the bank. The outlaw agrees to get back the money if he will free him. His good name at stake, and pressed by congratulatory telegrams, the sheriff accepts. The outlaw fulfills his promise, but meets with death by so doing. The story is vividly and remarkably well told.

The Divided Ring (Selig, Dec. 29).—One finds this an interesting, entertaining, well told little tale made human and compelling by treatment and acting. The dramatic points, however, are sometimes a little over emphasized. After the death of their mother and father the children divide their mother's ring, and are adopted by two different parties. The girl goes to a wealthy home and the boy becomes a drudge of two exceptionally cruel farmer folk. His sister's letters to him are destroyed and he at length escapes. He becomes the pal of a tramp and his life, having shown him no discrimination between right and wrong, he commits a robbery with this man. The boy happens to be the home of his sister. He finds her with the drudge and becomes one of the family.

A Maff Bag Romance (Powers, Dec. 30).—When the girl involved decides that she will marry the one of the two men who have had the best record throughout the year, she arouses the jealousy of one who concludes to win by foul means. He steals a registered letter from his rival and, after removing the contents, places it back in the other's drawer. The other fellow is incriminated and sentenced, while the plotter marries the girl. During the honeymoon he meets with a bad accident. Before his death he signs a confession. When the rival is brought before him and given the confession for some unexplained reason, tears it up and goes back to jail. The girl finds the pieces and puts them together. She could have used them to prove the man guilty, but, instead, the case was taken before a district attorney, who adjusted matters after some unknown manner. Then, of course, she was free and the villain was sent to prison. Aside from the above mentioned peculiarity the story is clearly told and put on with due regard for what would be suggested. The acting is very stagey and filled with nervous gesticulation.

Mutt and Jeff Break Into Society (Nestor, Dec. 30).—Our interesting and amusing friends pass through a series of humorous and entertaining adventures. Mutt gives a good performance, though Jeff does not seem to be the stupid little fellow that the original cartoon would have us suppose. They both graduate from an automobile school, Mutt with high honors and Jeff with honors that are not so high. Mutt obtains a position with a wealthy family. Jeff with no job finds a lady's pocketbook and returns it. It proves to be Mutt's family. Jeff is fated and taken home in the automobile. Mutt loses his head and takes them away out into the country. There is an accident, and while Mutt is under the machine Jeff remedied it and rides on with the fair lady, leaving poor Mutt twenty miles from nowhere.

Their Afternoon Off (Nestor, Dec. 30).—The young ice man and the housemaid meet in the park and have a fine time jollilying each other about the high society in which they move. The next morning a new milk man is introduced to the maid and they meet again. The line of conversation under the picture brings added amusement to the picture.

Will You Marry Me? (Majestic, Dec. 31).—If one can accept the forced humor of this farce, they will find it amusing. It relates how a young lover, after quarreling with his sweetheart, tells her that unless she comes to terms he will marry the first woman he meets that will have him. After a number of unsuccessful attempts, he meets his sweetheart's cousin, who accedes to his ring. When she shows it to her sweetheart he recognises the ring and disgruntles Bridget's clothes come out to meet him. She attempts to drag him into church to be married when her disguise comes off. The picture is well told and mounted.

The Caddy's Dream (Majestic, Dec. 31).—This dream picture illustrates a caddy's feelings at the homecoming of finding a lost ball on a golf ground. He dreams that if he finds the ball with a certain couple he is now with that the game will be won in twenty years. The film shows them growing older and older in their unsuccessful attempt to find it. To one who has played golf it is suggestive and doubtless more so to caddies.

LICENSED FILM RELEASES

Monday, Jan. 8, 1912

(Bio.) A Tale of the Wilderness. Dr. 1000
(Kalem) A Southern Boy '81. Dr. 1000
(Lubin) The Surgeon's Heroin. Dr. 1000
(Pathé) Pathé's Weekly No. 2, 1912. Tap. 1000
(Selig) The Peace-Maker. W. Dr. 1000
(Vita) Captain Jenks's Dilemma. Com. 1000

Tuesday, Jan. 9, 1912.

(Edison) Thirty Days at Hard Labor. Com. 1000
(Eskanay) A Hen House Hero. Com. 1000
(Gaumont) The Winged Messenger. Dr. 800
(Gaumont) Gorges of Verdon River. 200
(C. G. P. C.) The Poster Sister. Dr.
(C. G. P. C.) Muray and Kindy. Com.
(Selig) Two Men and a Girl. Dr. 1000
(Vita) How Tommy Saved His Father. 1000

Wednesday, Jan. 10, 1912.

(Edison) Max and Maurice. Com. 1000
(Eskanay) Lary Bill and the Strikers. Com. 700
(Eskanay) Pottery Making. 273
(Kalem) Mrs. Simms on the Jury. Com.
(Pathé) Strike on the Ranch. W. Dr.
(Lubin) The Kissing Pill. Com.
(Lubin) General Daft. 200
(Vita) Alma's Champion. Dr. 1000

Thursday, Jan. 11, 1912.

(Bio.) The Eternal Mother. Dr.
(Eskanay) The Tenderfoot Foreman. Dr. 1000
(Lubin) The Blacksmith. Dr. 1000
(Meiles) Roped In. Dr. 1000
(Pathé) The Horse Thief. W. Dr.
(Selig) The Prosecuting Attorney. Dr. 1000

Friday, Jan. 12, 1912.

(Edison) Lead, Kindly Light. Dr. 1000
(Eskanay) A Ragtime Love Affair. Com. 1000
(Kalem) The O'Neill. Dr.
(C. G. P. C.) The Haunted Room. Com.
(C. G. P. C.) French Army War Maneuvres.
(Selig) A Modern Ananias. Com.
(Selig) The Journey of Western Governors.
(Vita) Meeting of the Ways. Dr. 1000

Saturday, Jan. 13, 1912.

(Edison) A Question of Seconds. Dr. 750
(Edison) St. John, Newfoundland. 625
(Eskanay) The Sheevman's Escape. Dr. 1000
(Gaumont) God of Wine Gets Stung. Dr. 800
(Gaumont) Ardennes Forest, France. Sc. 194
(Lubin) Paid in His Own Coin. Dr. 1000
(Pathé) Bill's Bills. Am. Com.
(Vita) Willie's Sister. Com. 1000

INDEPENDENT FILM RELEASES

Monday, Jan. 1, 1912.

(Amer.) Midwinter Trip to Los Angeles. 1000
(Cham.) The Blood of the Poor. Dr. 900
(Comet) Simple Lives. Dr.
(Imp.) His New Wife. Com.-Dr. 1000
(Nester) An Unlucky Present. Com.

Tuesday, Jan. 2, 1912.

(Bison) Chinese Smugglers. Dr.
(Belair) Divorcees. Am. Dr.
(Powers) Life's Supreme Treasure. Dr.
(Than.) The Passing. Dr.

Wednesday, Jan. 3, 1912.

(Amb.) Blood Vengeance. Dr.
(Cham.) Kid of Hearing Camp. Dr. 950
(Nester) The Tenderfoot's Sacrifice. Dr.
(Bell.) Realization. Dr.
(Selig) His Musical Soul. Com.

Thursday, Jan. 4, 1912.

(Amer.) Misadventures of a Claim Agent.
(Belair) Broads' Business.
(Kalem) Old Pictures. Old Souvenirs. Dr.
(Eclair) Charlie's Holiday. Am. Com. 700
(Inn.) The Trinity. Com.
(Reeves) The Parting of the Ways. Dr.

Friday, Jan. 5, 1912.

(Bison) An Indian Maid's Elopement. Dr.
(Comet) Temperaments. Dr.
(Lux) Through the Agency Columns. Com. 650
(Selig) Artistic Earthenware. Ind.
(Than.) Our Poor Relations. Dr.
(Bell.) Columbus Day Conspiracy. Dr.

Saturday, Jan. 6, 1912.

(Great N.) The Temptress. Dr.
(Itala) Foolhead's Six Dools. Com.
(Imp.) Playing the Game. Com.-Dr. 600
(Inn.) Back to His Old Home Town. 400
(Nester) Desperate Desmond. Falls.
(Powers) With the Tide. Dr.
(Bell.) Two Old Men. Dr.

Sunday, Jan. 7, 1912.

(Maj.) Training a Husband. Com. 1000
(Reeves) Days of Six Nations. Hist.
(Selig) Christmas Presents. Dr.

PHOTOGRAPHS OF THE IMP. PLAYERS

The Imp. Films Company, No. 102 West 10th Street, New York city, are issuing a set of photographs of the Imp. players—King Bagot, William Shay, W. H. Daly, E. J. Le Saint, Ed Lyons, J. W. Cumpson, H. S. Mack, Farrel Macdonald, Margarita Fischer, and Grace Lewis. The set of ten photographs will be mailed to any address for 50 cents.

MOTION PICTURE NOTES.

A new picture house is being built at Bellfonte, Pa., to be running about Jan. 15. It will be named the Lyric. It will have 350 opera chair seats, is steam heated, and will have a Powers latest model machine. Three reels changed daily. It is being built and will be managed by R. Brandt. The building is thirty by eighty, brick, one story, and located on the corner of Allegheny and Bishop Streets.

Trenton and Boston have recently installed a new and improved motion picture machine of the latest model in their Happy Hour Theatres, in Donaldsonville, La.

At Williamsport, Pa., the Larie, Orpheum, Grand, and City, all resort good paying business during week of Dec. 18-23.

The Philadelphie Theatre, under management of J. N. Peacock, offers an attractive vaudeville bill in addition to the regular offerings of motion pictures, and was forced to turn away many during week of Dec. 18-23.

The Cockade and Virginian at Petersburgh, Va., report fair business and well satisfied houses Dec. 11-18.

The Opera House at Newport, R. I., attracted good business Dec. 18-23, with an offering of vaudeville and pictures. The Colonial also had a mixed bill and drew profitable houses. The Bijou, with a straight bill of independent films, did a fair week's business, considering time of year.

The Roseland Theatre celebrated its first anniversary Dec. 9 and the management presented (Edison) The Princess. H. Davis, H. Davis, and J. Kerr, all of whom have been connected with the house since opening. The Princess, Roseland and Elite all doing excellent business.

The Marion, at Ananolis, Md., will reopen Dec. 25, under management of J. F. Martin. Both the Boyer and Lyric are doing good business.

Manager T. W. Logan of the Majestic Picture Theatre, at London, Ont., was presented by his employers with a silver-mounted Gillette safety razor Dec. 25 as a token of their appreciation of the considerate treatment they have always received at his hands.

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An excellent story of the West, intensely dramatic. Portrayed with fine feeling, and developing many situations of sympathetic heart interest.

RELEASED FRIDAY, JANUARY 12

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A "musical comedy" with Cupid at the piano. Fresh in plot, with lots of fun and pleasingly played.

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